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THE DIAL

A Semi-Monthly Journal of Literary Criticism, Discussion, and Information.

No. 299. DECEMBER 1, 1898. Vol. XXV.

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THE REVIVAL OF ROMANCE.

An attentive reader of the last issue of THE DIAL must have noticed the fact that no less than three of the chief contributions to that issue frankly espouse the cause of romance as against the claims that have been put forward so strenuously of recent years in behalf of realism. This conjunction of opinion was purely fortuitous and unpremeditated, and may for that reason be taken as a really significant sign of the times. When the critic wrote of Cyrano de Bergerac as a heroic figure presented "to a world which is all ready to enjoy romance once more"; when the essayist sought to analyze "the ordinary and the commonplace to see why they fail to afford materials for great art," and concluded by saying that he could not "conceive of anything more useless than a literature which reproduces life without a background of thought and imagi-

nation"; when the poet personified triumphant Romance returning to her own, and saying:

"Since of the oldest dynasty am I,
Delight of life within my gift doth lie;
The heart of man, of woman, and of child,
Without me were to fate unreconciled.
A space hath Human Fashion banished me;
But Human Fashion will soon wearied be!
I only wait the unfed heart's recall,
To take my place — my place supreme in all."

All three, critic, essayist, and poet alike, were expressing, each in his own language, essentially the same truth, the truth that Art must better Nature and transcend it unless it is prepared to abdicate its ancient empire.

The new romanticism, as was also pointed out by at least one of these writers, is not quite the same thing as the old, for it has learned something from the rival by which it has been for a time supplanted. What it has learned is the Shakespearian lesson that

"Nature is made better by no mean,
But Nature makes that mean: so, o'er that art,
Which, you say, adds to Nature, is an art
That Nature makes . . . This is an art
Which does mend Nature — change it rather: but
The art itself is Nature."

When we speak of the prospective or accomplished revival of romance, we do not mean the sort of the thing that satisfied the eighteenth century. "The Castle of Otranto," and "Melmoth the Wanderer," will hardly serve as prototypes of the new product — atavism cannot go as far as that — but the romanticism that is now carrying literature before it is a form of art that, like the giant of Greek fable, gains renewed strength from contact with the earth. The romancer is no longer privileged to live in the clouds, or to dispense with the probabilities, but he is nevertheless constrained to idealize and ennoble those aspects of life with which he is concerned, and to view them, not with the scientist, through a microscope, but with the philosopher, *sub specie æternitatis*.

The terms realism and romanticism have been so bandied about in critical discussion, have been made so hackneyed by indiscriminate use, that we hesitate to drag them forth once more from their decent veteran retirement. And, as we have frequently maintained, they almost wholly lose their special signification when we seek to apply them to literature of the first order. It is the shallowest sort of criticism that will be content to label the "Inferno" as realistic and "Hamlet" as romantic. Where, as in the case of the world-masterpieces, we are in the presence of the sheerest Vision, the tint of the glasses and the index of their refraction become matters of small importance. It is only

upon a lower plane of literature that the distinction between realism and romanticism actually exists; it is a distinction hardly to be made, for example, between Scott and Balzac, or between Tourguénieff and Hawthorne; but it may properly be drawn in a discussion of Stevenson and Mr. Gissing, or of Mr. Black and Mr. Howells. It is a distinction that exists only because of a one-sided development or a defective artistic endowment.

It seems to us that the signs are multiplying upon every hand to show that the star of this narrower realism is waning, and that the world is once more coming to its own in the ideal realms of the imagination. Indeed, when we think of the other arts, of painting and music for example, the sort of thing that we are accustomed to call realism appears as a belated parallel of the work that found favor in those arts a generation or more ago. It illustrates merely an *überwundener Standpunkt*. When we think how far painting has got beyond Frith and the "Derby Day," when we reflect upon the full meaning of the Wagnerian triumph, we may with small difficulty, if we are anything of a prophet, foresee the time when men shall look back upon the petty realism of the past score of years with mild wonder at the thought that it should ever have been taken so seriously, with no other feeling than the curious interest that we bring to the contemplation of such passing vagaries of thought and taste as the history of civilization reveals by the score. The aim of art always has been, and always must be, to get away from the details of life and to "overhear" its essential expression, to arrange ideal categories for familiar facts, to make them symmetrical, to classify, and, beyond all else, to exclude.

What are some of the signs that realism has not "come to stay" in our imaginative literature? It may seem as if M. Zola had the "cry" just now in France, but this is the most superficial view imaginable. He has notoriety enough, no doubt, but the sources whence it springs will be dried up in a few years, and then the bulk of his work will sink out of sight by its own specific gravity. Who ever wanted to read "L'Assommoir" or "La Débâcle" a second time, except from some motive secondary to that of the satisfaction that their first reading gave? But we recur with delight to Hugo and Dumas and George Sand, and no custom can stale their infinite variety. Why have Mr. Sienkiewicz and Signor d'Annunzio achieved lasting reputations in their respective countries? The

former has done it by the pure romanticism of his genius, and the latter in spite, not because, of his over-insistence upon sordid facts. Why are "Johannes" and "Hannele" and "Die Versunkene Glocke" the most striking things in recent German literature? Simply because they strike the note of idealism once more. Why are the careers of Herr Bjørnsen and Dr. Ibsen so illuminative for our thesis? Because each of these great men presents in epitome the artistic experience of the generation. That is, because each of them began his work in the purest romantic spirit, was for a time led astray into the morass of realism, and is now groping his way back to the sunlit meadows of idealism. And because the former of these men never got so far from the true path as did the other, the totality of his work will, in the final estimate, be held the greater and more enduring.

In England and America the swing of the pendulum toward romanticism is equally evident. The exceptional delicacy and charm of their workmanship is all that keeps us reading the successive productions of Mr. Howells and Mr. James. They no longer produce any kind of a thrill; the force by which they once produced it is spent. In the work of Mr. Meredith and Mr. Hardy the elements are so mixed that a definite classification is difficult, yet when we reflect upon what we best remember in such books as "Richard Feverel" and "Jude the Obscure," it is easy to conclude that their authors are most effective when least realistic. In our more popular fiction, every form of romance is illustrated. There is the emotional romance of "The Christian," the fantastic romance of the "Zenda" books, the mystical romance of "Aylwin," and the historical romance of "The Seats of the Mighty." Other examples, equally typical, might be adduced by the score. Such are the books that the public delights to read, and their production is coming to outnumber overwhelmingly all the other kinds of story-books. The romantic revival is at full tide, and contemporary literature bids fair to offer us once more the solace that it brought us of old. We have learned that it is extremely foolish to insist of a writer that he give us all the facts connected with his theme. We have learned the limitations of literary photography, we have learned that it is unwise to approach literature burdened with a sense of responsibility for the preservation of the literal truth and the obtrusion of the ethical meaning.

ENGLISH CORRESPONDENCE.

London, Nov. 18, 1898.

It seems to me that this might be the right time to say a word or two on the matter of English and American Book Agencies; and I think a discussion on the subject in the columns of your widely read journal should prove both profitable and interesting. By a Book Agency, I understand a sort of Publishers' Bureau, where books could be seen, and copyrights of books bought, sold, or exchanged, either for America of English books, or for England of American publications. As things stand at present, only the more wealthy of publishers find it worth their while to keep in their employ special representatives across the water, to look after their interests and conduct negotiations for new works. A very large number of publishers find it impossible to do this, and are at the mercy of a sort of blind circumstance. I don't know how you manage on your side, although I can fairly well guess; but here, one has to hawk a book round from one agency to another, in the hope that an edition will be bought for your market, or in the belief that it might be printed there and American copyright secured. I need not say that this business is a tedious affair; and to its tediousness is often added disappointment, and the vexation that arises from the knowledge that the individuals with whom one is dealing have no power to do anything on their own initiative, and must refer to the home office for all decisions. I have often wondered at the meaning of a system of establishing agencies which have not the power of acting. Of course, on very large transactions, or important decisions, he might, like any ambassador, be compelled to refer to headquarters. But the average book offered could easily be either accepted or rejected without keeping us waiting here for weeks or even months.

By the time this letter reaches you, Mr. Sidney Lee's "Life of William Shakespeare" will have been published; and also the new edition of "Aurora Leigh," for which Mr. Swinburne has written an introduction. Mr. Lee's excuse for writing the Shakespeare may be put in his own words: "Shakespearean literature, as far as it is known to me, still lacks a book that shall supply within a brief compass an exhaustive and well-arranged statement of the facts of Shakespeare's career, achievement, and reputation, that shall reduce conjecture to the smallest dimensions consistent with coherence, and shall give verifiable references to all the original sources of information."

Mr. Gladstone's life will, as you know, be written by Mr. John Morley, and few of us will envy him the task of sifting the hundred thousand or so of letters which the English statesman collected.

Mr. E. J. Sullivan, the talented artist whose illustrations to Carlyle's "Sartor Resartus" is announced to be published "shortly," has dreams of doing a similar service for Carlyle's "French Revolution," and, probably, continuing the series so as to form, in time, a complete illustrated edition of the works of the Chelsea sage.

The fashion seems coming in for books with colored illustrations. Besides the edition of Jane Austen with colored pictures by Mr. Brock, Messrs. Macmillan have published Mrs. Gaskell's "Cranford" with illustrations in color by Hugh Thomson, and Messrs. Longmans have a whole series of school books and others also with colored plates. Why does not some enterprising publisher do a Dickens, or a Thackeray, or a Fielding, with similar illustrations?

TEMPLE SCOTT.

The New Books.

THE ROMANCE OF ROME.*

We have long since ceased to wonder at the facility of Mr. Crawford in turning out delightful stories. For sixteen years now they have appeared with twice the frequency of the calendars and almanacs, and with two or three intercalary novels to spare. Possibly, two or three might have been spared: for example, "An American Politician" or "A Rose of Yesterday." But the books which will maintain his fame are those whose melodious titles end in *a* or *e* or *i* or *o*, and whose *milieu* is the faded but well-saved traditions of old Roman families of to-day. Between "Mr. Isaacs" and "Corleone" lies a cycle of romances whose vivid portraiture and triumphs of description almost persuade us that they are not of an age, but for all time. At any rate, their author has no fellow in his chosen field. And now, as a variation on writing Roman romances, he has made the city his heroine, and has given us the romance of Rome.

The two sumptuous volumes before us are not, however, a mere hasty interlude between novels. There is strong external and internal evidence that the book has been "simmering," as George Eliot might say, for many years. The chapters on Leo XIII., the Vatican, and St. Peter's, with other descriptive passages, appeared in the "Century Magazine" in 1896, and have now been brought together here,—leaving behind them, alas! the superb illustrations by Castaigne. In one sense, Mr. Crawford has been writing the book all his life; and the result is something which is history, guide-book, and narrative, and more. The Eternal City has often been described: but now she has received a sort of apotheosis.

The plan of this great vision of Rome is topographical rather than chronological. A scant hundred pages of the first volume are given to a sketch of the city's history, from the few shepherds digging on the Palatine, down to the close of the Middle Ages. The rest of the first volume, and all of the second except the last three chapters, are occupied with an account of the fourteen *Regiones* ("Rioni"), or wards, into which, with slight modifications, the city has remained divided since the time of Augustus. This is the heart and substance

of the book; and the dark romance of these various centres of princely and ecclesiastical life has been painted for us by the practised hand of a past master. From Monti to Trastevere we are guided by an incomparable *cicerone*, who knows every foot of the ground, is profoundly impressed with the nobility of his theme, and lectures on it with the scholarship of a Lanciani and more than the charm of a Hare. Graphic description, philosophic reflection, and acute art criticism abound in every chapter; and the whole is steeped in that atmosphere of affluent and felicitous expression which is distinctively Mr. Crawford's own.

The embarrassment of riches overtakes us when we try to select for quotation passages which illustrate the author's treatment of his subject. Perhaps nothing in the book is more vivid and realistic than the extended account, in the chapter on the region "Colonna," of the daily life of a princely Roman family in the Middle Ages. So irresistibly does the picture confront our eyes that we say instinctively "this is contemporary observation, not reconstruction."

No region was more swept by tragedy than the one called "Ponte," and none of its tragedies has awakened more pity and terror than that of the Cenci. Here is a glimpse of the last scene in it:

"They died bravely, there at the head of the bridge, in the calm May morning, in the midst of a vast and restless crowd, among whom more than one person was killed by accident, as by the falling of a pot of flowers from a high window, and by the breaking down of a balcony over a shop, where too many had crowded in to see. The old house opposite looked down upon the scene, and the people watched Beatrice Cenci die from those same arched windows. Above the sea of faces, high on the wooden scaffold, rises the tall figure of a lovely girl, her hair gleaming in the sunshine like threads of dazzling gold, her marvelous blue eyes turned up to heaven, her fresh young dimpled face not pale with fear, her exquisite lips moving softly as she repeats the *De Profundis* of her last appeal to God. Let the axe not fall. Let her stand there for ever in the spotless purity that cost her life on earth and set her name for ever among the high constellated stars of maidenly romance."

In the chapter on "Sant' Angelo" Mr. Crawford finds the old Ghetto a convenient text for a short but brilliant excursus on the status of the Jews in Rome. He tells us that they have been better treated by the religious than by the civil authorities, and cites the fact that they were required to do homage to the latter every year in the Capitol, the Senator of Rome placing his foot upon the head of the prostrate delegates; but —

**AVE ROMA IMMORTALIS. Studies from the Chronicles of Rome.* By Francis Marion Crawford. In two volumes. New York: The Macmillan Co.

"The service they were required to do on the accession of a new Pope was of a different and less degrading nature. The Israelite School awaited the Pope's passage, on his return from taking possession of the Lateran, standing up in a richly hung balcony, before which he passed on his way. They then presented him with a copy of the Pentateuch, which he blessed on the spot, and took away with him. That was all, and it amounted to a sanction, or permission, accorded to the Jewish religion."

What the Ghetto was like can hardly be described; but here is as forcible an approximation to description as most persons would care to read:

"In a low-lying space enclosed within a circuit of five hundred yards, and little, if at all, larger than the Palazzo Doria, between four and five thousand human beings were permanently crowded together in dwellings centuries old, built upon ancient drains and vaults that were constantly exposed to the inundations of the river and always reeking with its undried slime; a little, pale-faced, crooked-legged, eager-eyed people, grubbing and grovelling in masses of foul rags for some tiny scrap richer than the rest and worthy to be sold apart; a people whose many women, haggard, low-speaking, dishevelled, toiled, half doubled together, upon the darning and piecing and smoothing of old clothes, whose many little children huddled themselves into corners, to teach one another to count; a people of sellers who sold nothing that was not old or damaged, and who had nothing that they would not sell; a people clothed in rags, living among rags, thriving on rags; a people strangely proof against pestilence, gathering rags from the city to their dens, when the cholera was raging outside the Ghetto's gates, and rags were cheap, yet never sickening of the plague themselves; a people never idle, sleeping little, eating sparingly, laboring for small gain amid dirt and stench and dampness, till Friday night came at last, and the old crier's melancholy voice rang through the darkening alleys — 'The Sabbath has begun.'"

Mr. Crawford's childhood was passed in Italy; and the Rome of Pius IX.—the Rome of the sixties—is recalled by him with an almost wistful fondness. The political union of Italy under the house of Savoy is naturally given scant favor; and the author "views with alarm" the present political and financial condition of the kingdom. "The difference," says he, "between Unity under Augustus and Unity under Victor Emmanuel is that under the Empire the Romans took Italy, whereas under the Kingdom the Italians have taken Rome"—an epigram that pleases him so well that he repeats it in the second volume.

As above noted, Mr. Crawford has brought together here his three articles on the Pope, the Vatican, and St. Peter's. In the latter, the most colossal temple of Christendom, he finds the most impressive illustration of the "giantism" (a word he is very fond of using) of the Latin race. And there, on the thresh-

old of the great church, the author takes leave of his readers; but not of his theme.

"For a man can no more say a last farewell to Rome than he can take leave of eternity. The years move on, but she waits; the cities fall, but she stands; the old races of men lie dead in the track wherein mankind wanders always between two darkneses; yet Rome lives, and her changes are not from life to death, as ours are, but from one life to another. A man may live with Rome, laugh with her, dream with her, weep with her, die at her feet; but for him who knows her there is no good-bye, for she has taken the high seat of his heart, and whither he goes she is with him, in joy or sorrow, with wonder, longing, or regret, as the chords of his heart were tuned by his angel in heaven."

The volumes are flawlessly printed and tastefully bound. Twenty-eight photogravure plates—just two to a region—show the principal monuments with unsurpassed stereoscopic effect. One misstatement should be noted, on page 110 of Volume II., where Moses Mendelssohn is made the father of the composer, instead of his grandfather.

JOSIAH RENICK SMITH.

SPANISH INFLUENCES AND INSTITUTIONS IN AMERICA.*

Recent events, by the course of which the last fragments of Spain's once vast possessions in the Western Hemisphere have been wrested from her grasp, have very naturally awakened an interest in Spanish-American history; and one result of this interest is likely to be seen in a number of new books upon subjects related to the Spanish colonial possessions. The appearance of Professor Moses's work on "The Establishment of Spanish Rule in America" is therefore timely, but that does not imply that it has been prepared with undue haste to meet a temporary demand. Dr. Moses has for many years past recognized the importance of the study of Spanish-American history to the perfect understanding of some phases of our own history; and some of the chapters in this book that have previously appeared in print have proved their value as contributions to the materials for a history of the western world.

The necessity of close attention to the study of these early pages of history is apparent in order to a proper understanding of the causes of the prevalent political mismanagement and the revulsion from ecclesiastical domination in

*THE ESTABLISHMENT OF SPANISH RULE IN AMERICA. An Introduction to the History and Politics of Spanish America. By Bernard Moses, Ph.D., Professor in the University of California. New York: G. P. Putnam's Sons.

those countries which, though now independent of Spain, we still call "Spanish-American." But it is also true that the history of that portion of the North American continent whose institutions are supposed to be of Anglo-Saxon origin is not to be written without reference to Spanish rule. That rule extended as far north as Nootka on the Pacific, as lately as 1793. The Georgia Colony was established with the object of restricting its northern boundary on the Atlantic. One of the States of the American Union retains a system of jurisprudence derived from Spain, and others have geographical names and land-titles which bespeak a former Spanish domination.

The number of officials and the amount of governing attempted by Spain in her colonies in the New World probably exceeded those of any nation on record. First of all there was a *Casa de Contratacion*, established in 1503, through which Spain sought to control the prospective commerce of the Indies for her own benefit, and to make the best possible use of the colonies she then had in contemplation. This was literally a "House of Contracts," though Dr. Moses prefers to translate it "India House." It combined the functions of a Board of Trade and a Supreme Court of Judicature in all cases of Admiralty. To this institution Dr. Moses devotes a chapter, and gives us the best account thereof in English. Possibly a like extended notice of the *Consejo de las Indias* (Council of the Indies) would have disturbed the rules of proportion established for this book, and the author contents himself with references thereto, chiefly in his chapter on the "General Policy" of Spanish rule.

The *Consejo* was established by Ferdinand in 1511, and was perfected by the Emperor Charles V. in 1524. It was principally legislative, but it was also judicial. "The worst features of the two worst governments in the world, the Gothic rule and that of the Spanish Moors," as some one has said, "were combined to form the government of Spain; and then the worst features of this mongrel government were carefully preserved to oppress the native population of the Spanish possessions in the New World, in the code of laws sent out to them by the Supreme Council of the Indies." Naturally we would like to know more about the *Consejo*. To this council, far removed from the countries it was supposed to legislate for, and with little

or no knowledge of their needs, are due many of the iniquities of Spanish rule in America, and hence much of the present day misrule in Spanish-American countries; and to this council, with the *Casa de Contratacion*, was due the iniquitous economic policy adopted by Spain in her colonial affairs.

Under these general governing boards there were established *Audiencias*, — first in Santo Domingo, and afterwards in Mexico, Guadalajara, Guatemala, Panama, and half a dozen of the South American cities. *Ayuntamientos*, or municipal governments, were also established, and have left their permanent impress upon the institutions of Spanish-American countries. For carrying out the scheme of colonial government finally developed, there were *Adelantados*, Captains-General and Viceroyes, the last-named capable of maintaining courts in Peru and New Spain (Mexico) modelled after that of Madrid. Besides these, there were offices created for the purpose of correcting abuses from time to time discovered in the colonies, or with the object of espionage; and the official list finally included nearly all of the Spanish residents in the New World.

In addition to these civil institutions, there were ecclesiastical hierarchies, which, in the intimate connection of the Church with the State under the "Most Catholic" sovereigns of Spain, are not to be considered separate and apart from the civil government in the history of Spanish rule in America. All this receives due attention from Dr. Moses, who is admirably equipped for the task he has chosen. And we are led to hope that he will proceed to give us, in the same clear and concise form, something upon the two other themes embraced in the general subject of Spanish Authority in America, viz: the movement toward civilization under that authority, and the struggles of the colonies to be free. We shall then feel that the whole Spanish-American history has been treated by a competent hand.

There are errors to be found in this book, chiefly in the use of proper names, but these are probably typographical, and not such as Colonel Ingersoll would wish to incorporate in his lecture on "The Mistakes of Moses." The date of the insurrection of Tupac Amaru in Peru is given as 1571 instead of 1780-83, which is an error of sufficient importance to receive notice and correction in a future edition.

ARTHUR HOWARD NOLL.

MR. LANG ON PRIMITIVE RELIGION.*

It is now a long time since Tylor's "Primitive Culture" appeared. About the same time, the well-known writings of Sir John Lubbock and Mr. Herbert Spencer were published. Then came — at least so far as books in English are concerned — a notable cessation of original work in that whole field. Writers were content to accept Tylor's "Animism" or Spencer's "Ghost Theory." The old straw was threshed and rethreshed, but of new grain there was really nothing — except Frazer's *Golden Bough*. Everyone was quick to see, in new data secured by the traveller or anthropologist, evidence for the view he championed, but no one assaulted the foundations of the two theories or proposed new ones.

Lately there has appeared a healthy tendency to reopen the whole matter, and to branch out in independent lines of thought. Mr. Grant Allen's book, "The Evolution of the Idea of God," shows this tendency. Its writer claims that it is an attempt to reconcile the ideas of Tylor and Spencer: it really assumes a new point of view regarding many questions, and presents a good deal of shrewd and interesting original thought. And now Mr. Andrew Lang appears with a thought-breeding book, on "The Making of Religion."

It is a pity that Mr. Lang did not write two little books instead of one large one. For his material falls into two well-defined masses, whose chief connection lies in both being used for assaulting, somewhat bitterly, the assumptions of Anthropology. His first argument has been somewhat shadowed forth in some of his earlier writings. He feels that anthropologists have too much neglected a great quantity of curious belief, experience, and practice, which he calls "*x* phenomena." Why not investigate such things as clairvoyance, crystal vision, trances, and possession? These things may not be understood, but they are real experiences, and are supposedly fit subjects for investigation by the student of man. The best proofs of their reality is their occurrence, with practical identity, in all times and among all people. The negro clairvoyant in South Africa, the Cree clairvoyant in Canada, and the ignorant medium in London, cannot have agreed together upon the details of a sham. Mr. Lang believes that these *x* phenomena have strongly assisted in the development of the idea of a soul. He refuses

to be satisfied with the current anthropological teaching that the soul idea is evolved from dreams, reflections, and shadows, unless these are strongly assisted by these neglected *x* phenomena.

Mr. Lang's plea is worth heeding. The phenomena deserve investigation, both for their inherent interest and for the importance they may have had in the way that he suggests. He has done an excellent thing in gathering and presenting the material he gives. His chapter on crystal-gazing abounds with important information. The practice seems to have existed almost everywhere and at almost all times. He finds it among Polynesians, Egyptians, Apaches, Iroquois, South Africans, in Madagascar and India, among ancient Greeks, Romans, and Peruvians. To his list we may add Tonkaways, Cherokees, and ancient Mexicans. Yet, notwithstanding its wide distribution in space and time, no serious ethnic study has been made of it.

Mr. Lang's second subject is not clearly connected with his first. Anthropologists have generally held that the idea of a supreme, kind, creative being, who is worshipped, is a late conception in religion. It has been considered a development from the much earlier conception of spirits and ancestral gods. Where lower people mention such a being, it has been assumed that they have been influenced by Christian or other foreign ideas. Mr. Lang boldly lunges at these time-honored theories. He collects an astonishing lot of evidence for a contrary idea. With him, a supreme, kind, creative being, worshipped by a people, is an ancient, almost a primitive conception, preceding, perhaps, in many cases the idea of spirits. Besides his mass of evidence for the existence of ideas relative to a supreme being among uncontaminated lower peoples, Mr. Lang presents a logical argument against the usual view. He does not actually refuse ideas regarding spirits to early man. That primitive creature may early have had a variety of notions in his mind: but among his earliest original conceptions is the idea of a kind, creative, supreme being, whom men may worship.

We cannot discuss Mr. Lang's book fully. To answer his argument — and it must be answered, or prevalent ideas must be greatly modified — will task the best workers in the field for some time to come. The book is a bomb: it will cause some scurrying, but the effect will be good.

Mr. Lang has an Englishman's prejudice against foreign authorities. He knows few

*THE MAKING OF RELIGION. By Andrew Lang. New York: Longmans, Green, & Co.

American books. Much as he is interested in the firewalk and possession, he does not know Percival Lowell's Japanese evidence. He has read Mr. George Bird Grinnell, as he ought; but plainly he read the Pawnee book more carefully than he did the one about Blackfeet. He knows some of the papers in the Bureau of Ethnology Reports, but not many. To be sure, in this respect we must sympathize with his plaint. Referring to a voluminous report on the Ghost Dance, he says: "Republican Governments publish scientific matter 'regardless of expense,' and the essential points might have been put more shortly." The fact that our government scientists appear to write "by the page" is admitted, and forms some excuse for a busy man's not trying absolutely to read what they write. Still, one loses something by not doing so, and there is a good deal of American material of which Mr. Lang is ignorant which might have been used in his argument.

FREDERICK STARR.

SOME RECENT BOOKS OF TRAVEL.*

The long-heralded and somewhat sensational book of Mr. Henry Savage Landor, containing the narrative of his strange wanderings and terrible sufferings on the mountains and plains of Thibet, is at last published, under the appropriate title, "In the Forbidden Land." As was doubtless expected, the interest of the book lies more in the author's account of his sufferings than of his discoveries. Indeed, the reader will hardly wonder that Mr. Landor did not find his pathway through this forbidden land strewn with roses. There is no doubt that he did much

*IN THE FORBIDDEN LAND. By Henry Savage Landor. New York: Harper & Brothers.

A TOUR THROUGH THE FAMINE DISTRICTS OF INDIA. By F. H. S. Merewether. Philadelphia: J. B. Lippincott Co.

THROUGH PERIA ON A SIDE SADDLE. By Ella C. Sykes. Philadelphia: J. B. Lippincott Co.

FIVE YEARS IN SIAM. By H. Warrington Smyth. New York: Charles Scribner's Sons.

NINE YEARS AT THE GOLD COAST. By the Rev. Dennis Kemp. New York: The Macmillan Co.

THE GOLD COAST, PAST AND PRESENT. By George MacDonald. New York: Longmans, Green, & Co.

CORONA AND CORONET. By Mabel Loomis Todd. Boston: Houghton, Mifflin & Co.

AN AMERICAN CRUISER IN THE FAR EAST. By John D. Ford, U.S.N. New York: A. S. Barnes & Co.

A CORNER OF SPAIN. By Miriam Coles Harris. Boston: Houghton, Mifflin & Co.

ROUNDOABOUT RAMBLES IN NORTHERN EUROPE. By C. F. King. Boston: Lee & Shepard.

to provoke the attacks upon him. He was not only a trespasser, but his violation of Thibetan law followed immediately upon several official notifications, personally made, of the inhibition against European investigation. He repeatedly insulted, in the grossest manner, minor officials with whom he had to deal. And he himself gives abundant justification, in his account of the misrule of the Lamas, for the law against just such a traveller as he was. He was certainly not a friendly or an impartial visitor, and his hostile and aggressive attitude inevitably impairs somewhat the force of his observations, and even mitigates the feeling of outrage and horror attending the reading of his account of the cruel tortures inflicted upon him by the Thibetans. His boastfulness is incredible — almost surpassing, let us say, that of some of the newspaper correspondents in the Cuban War. He gives us to understand that, had he not unguardedly laid down his rifle when within four days of Lhasa, he would have gained that holy city in spite of Lamas, soldiers, and people. At that time his following consisted of two coolies, one a leper and crippled; and they were without provisions. Troops of several hundreds of men, fierce in their pursuit of him, bowed to the earth when he confronted them with his rifle and camera, and ran away at the first opportunity. There were undoubtedly superstitions at work, and the photographic apparatus may well have been mightier than the sword in its moral effects; but it is impossible to rid one's self of the feeling of exaggeration. With all this, however, there is no more doubt of the writer's courage and hardihood than there is of the interest of the book. What he did for science he sets forth thus:

"I submit, with all deference, the following geographical results of my expedition:

"The solution of the uncertainty regarding the division of the Mansarowar and Rakstal Lakes [doubtful].

"The ascent to so great an altitude as 22,000 feet, and the pictures of some of the great Himalayan [sic] glaciers.

"The visit to and the fixing of the position of the two principal sources of the Brahmaputra, never before reached by a European.

"The fact that with only two men I was able to travel for so long in the most populated [sic] part of Tibet."

And here is a typical account of a typical adventure of Mr. Landor's in the forbidden country, his opponents in this instance being brigands rather than soldiers, though identical results followed:

"The band of dacoits approached and left the yaks

in charge of two women. When they galloped in a line towards us, my men, with the exception of Chanden Sing and Mansing [the faithful twain who were with him to the end], were paralyzed with fright.

"They were now a hundred yards off. With loaded rifle in one hand, and my camera in the other, I advanced to meet them, knowing that, with their old-fashioned matchlocks, it takes them a considerable time to light the fuse and fire a shot. Moreover, it is almost impossible for them to fire on horseback, their weapons being heavy and cumbersome.

"I focussed them in my twin lens photographic apparatus, and waited until I had them well in the field. I snapped the shot when they were only thirty yards away, vaulting over their ponies in the act of dismounting. The camera, having done its work, was quickly deposited on the ground, and the rifle shouldered. I shouted to them to put down their weapons, and to give force to my request I aimed at them with my Mannlicher.

"A meeker lot of brigands I do not believe could be found, though people of that kind are often brave when it is easy for them to be courageous. Their matchlocks were unslung from their shoulders with remarkable quickness and flung to the ground, and their jewelled swords were laid by the side of their firearms. They went down on their knees, and, taking off their caps with both hands, put out their tongues in sign of salute and submission, and I could not help taking another snap-shot at them in that attitude, which was comical, to say the least of it."

This is certainly a novel use of the deadly camera, which in this case was probably taken for a new form of Gatling gun. Mr. Landor does well to record the episode. To photograph a squadron of horsemen charging on your front, before taking them prisoners single-handed, is a feat to make Mr. James Creelman turn green with envy. He should have had a camera, with his pencil and spy-glass, when he captured his fort at El Caney.

Both Mr. Merewether and the manner of his interesting book, "A Tour through the Famine District of India," assure us that he was connected with a newspaper (in Bombay) before his expedition, and that he undertook it by way of newsgetting, acting, as the British phrase goes, as Special Commissioner for the Renter News-Service. He was looking for sensations, and, by the very terms of an Indian famine, he had not far to seek. When found, they were photographed for corroboration in the likenesses of human beings whose hunger was apparent in every wasted muscle and knotted joint. Two somewhat contradictory things were accomplished by Mr. Merewether: he gives us a picture of the British administration in India, laying aside all its customs and functions as a government in the western sense, taking up instead the duties of a beneficent des-

potism, and subordinating everything to the alleviation of the misery of its subject peoples; and he writes down the following eulogy of Mr. Julian Hawthorne, who has been somewhat effusively blamed both in England and America for sending out reports derogatory to the comfort of the ruling race:

"Mr. Julian Hawthorne . . . made a most careful and extended tour through the Central Provinces, and other parts of the famine districts of India. He was able to devote much more time to his mission than I, in view of my rapid and extended tour through the length and breadth of the land, could compass. Since his return to the States, he has contributed a series of pregnant articles upon the subject, and being a man with the trained faculty of observation very largely developed his statements may be accepted as the plain and unvarnished facts of the case, as seen by himself in *propria persona*."

It may be taken as true that the persons who died in spite of the strenuous efforts of the administration are those who would have been dead long before under a native *régime*. There was certainly nothing in the way of relief omitted, once the famine code was declared in operation. That there was delay in this, and that the government did not move until the press became clamorous, are nothing more than new examples of a familiar thing.

The woman traveller in foreign parts is either what has been comprehensively called since Shakespeare's time a "good fellow," or a very great bore. Miss Sykes is a good fellow; and the reading world may very well be glad that her brother, when appointed the British consul to open up relations with Kerman and other remote parts, had the good sense to take so cheerful and wholesome a companion with him. Miss Sykes went "Through Persia on a Side Saddle," as her title proclaims, and with her eyes wide open to a series of things which would have escaped the slower-witted man. She discovered, for example, that the dreadful problem of domestic service, which we look upon as solved in Britain, she expected to find solved in Persia, and with this result, as she phrases it:

"Every lady in Persia with whom I discussed the 'servant question' confessed to an intense irritation of the nerves, engendered by struggling with these lazy Orientals; and one went so far as to say that she sometimes felt as if she could have killed her cook, a particularly insolent fellow, and then 'laughed to see his corpse!'"

It was a most extended journey Miss Sykes undertook, and as she is the first woman to write of Kerman and Persian Baluchistan from personal observation, and enjoyed unusual oppor-

tunities through her brother's position, a volume both of interest and importance results.

Siam is the home of rubies in all the glory of perfection, and Mr. H. Warington Smyth, who writes of his "Five Years in Siam," was, during much of the time he describes, the director of the department of the mines of the kingdom. For the first time, therefore, we have not only an account of a matter which has long been shrouded in mystery by the native rulers, but one written by an expert upon this very topic. He draws a likeness of the seeker after precious stones which is admirable in succinctness.

"The Shâh seems by nature designed for the pursuit of gems. He is bitten with the roving spirit, and in addition he has the true instinct of the miner, to whom the mineral he lives to pursue possesses a subtle charm, which constrains him never to rest or weary of its search against all odds. The sentiment is quite different to the avarice of the victims of a gold mania. . . The Gula regards this as a world where man must live by his wits, and sees no harm in profiting by the want of experience of a fellow-man. I have known a European, who gave up a permanent post in Bangkok to go gem-mining, put his whole earnings into the purchase of some thousand carats of glass. The men he dealt with found that glass pleased him as much as the real article, and that he was ready to pay for glass; so glass, of beauteous ruby and sapphire colors, without a flaw, they gave him in large quantities."

Of the first value in the chapters on the mines, Mr. Smyth's book is also fresh and interesting throughout. He does not hesitate at criticism, whether of his own people or another, and does not talk without saying something. The book is well indexed.

The Gold Coast Colony is that familiar spot in Africa which has been known for many centuries as Guinea. It is an unwholesome and a malarious spot, formerly celebrated for its exports of gold, ivory, and slaves, and since the Ashanti wars famous for nothing in particular except missionaries. The Rev. Dennis Kemp is one of these indefatigable workers for the spread of Christian doctrine, and his "Nine Years at the Gold Coast" describes his personal experience. He says a good word for the native, quotes with mingled shame and delight the words of one of his dark-skinned colleagues who urged his brethren to shun strong waters, "lest they become as drunken as the English"! and sets down an interesting bit of savagery, thus:

"The mount [Croboe] was for the most part kept sacred, as a residence for girls of the age of fourteen years and upwards. As many as 4,700 found their way there during 1891. The girls usually remained on the mount for a year or eighteen months, under the care of priests and priestesses. Previous to sending a damsel to the

mount, the friends were in the habit of slaughtering a number of sheep; the number slain was supposed to be proportionate to the wealth of the family, which was often put to great inconvenience in order to keep up appearances. The fat of the slaughtered sheep was placed upon the head of the young lady [woman is hardly included in Mr. Kemp's vocabulary], who was required to wear a curiously shaped hat while she went through the test of walking over very steep slippery slabs of stone. In the event of the hat falling from her head, the unfortunate girl was sent back to her family in great disgrace. Those who passed the test were expected to wear the strange ornament during the whole of the term of their residence."

It is expecting too much to look for scientific attainments in missionaries of the present day, but the book would have been made much more valuable had Mr. Kemp had eyes for physical as well as spiritual phenomena. As it is, it succeeds in presenting in the reading matter all the arguments in favor of such missions, and all against them between the lines.

All that the Rev. Mr. Kemp's book lacks in the way of specialized information is well made up by Mr. George Macdonald's "The Gold Coast, Past and Present." An official of the government, who filled more than one important post under the Crown, Mr. Macdonald had unusual facilities for obtaining knowledge, as well as the ability to set down his store in due order, without prolixity and with a proper sense of proportion. He even contrives to give us a clearer conception of the work of the missionaries themselves. The most interesting matter in the book, perhaps, is the account of Lætitia Elizabeth Landon, the "L. E. L." of our grandmothers, whose marriage to the governor of the Gold Coast, and her death and burial within its borders, have been quite forgotten. Says Mr. Macdonald:

"In the triangular courtyard of Cape Coast Castle lie the mortal remains of the poetess . . . and President Maclean. The local practice of intermural sepulture was here followed, and . . . a neat tablet on the wall near by bears record of the death of the poetess, and the survivor's grief. Mr. and Mrs. Maclean landed at Cape Coast in August, 1838 (they had been married a fortnight before sailing). The poetess died on the 15th of October, and her husband followed her in May, 1847, to the great regret of the whole population."

The book is to be commended to those in search of information concerning a region of increasing importance.

So happy a conjunction of men, women, and things as Mrs. Mabel Loomis Todd, a number of astronomers, a sea-voyage from San Francisco to Japan, a total eclipse, and much intercourse with the strange and disappearing race of Ainu, could hardly fail in making a book

interesting; and Mrs. Todd's "Corona and Coronet" is interesting throughout. There was nothing hackneyed about the expedition, in manner, destination, objects, incidentals, or *personnel*; and there is nothing stale or unprofitable in Mrs. Todd's description of it. She tells of the long journey made by the astronomers from Amherst College to the land of the Ainus, for the purpose of observing the total eclipse of August 9, 1896, most of it on the yacht "Coronet," owned by Mr. Arthur Curtiss James. The manner of the narrative is almost colloquial, and happily so, since it carries off a quantity of technical matters that might otherwise be a little indigestible. But it is not all colloquial, as this description of the supreme moment of totality bears witness:

"Grayer and grayer grew the day, narrower and narrower the crescent of shining sunlight. The sea faded to leaden nothingness. Armies of crows which had pretended entire indifference, gazing abroad upon the scene, . . . flew off in a body in heavy haste. . . . Sampans and junks faded together into colorlessness; but grass and verdure turned suddenly vivid yellow-green. A penetrating chill fell across the land, as if a door had been opened into a long-closed vault. It was a moment of appalling suspense; something was being waited for—the very air was portentous. The circling sea-gulls disappeared with strange cries. One white butterfly fluttered by vaguely. Then an instantaneous darkness leaped upon the world. Unearthly night enveloped all.

"With an indescribable out-flashing at the same instant, the corona burst forth in mysterious radiance. But dimly seen through thin cloud, it was nevertheless beautiful beyond description, a celestial flame from some unimaginable heaven. Simultaneously the whole northwestern sky, nearly to the zenith, was flooded with lurid and startlingly brilliant orange, across which drifted clouds slightly darker, like flecks of liquid flame, or huge ejecta from some vast volcanic Hades."

The book is handsomely designed and well illustrated.

By way of contrast with the foregoing volumes, all of which treat of a single state or nation and contain much original matter, is the well illustrated book called "An American Cruiser in the Far East." Its author, Mr. John D. Ford, is Fleet Engineer of the Pacific Station, and was with Dewey at Manila. His book is a summary of all he has learned by travel and from written authorities during his long sojourn in the far East, and is particularly valuable just now in what it has to say of the Philippines. Here is a description of one of the wholly unconsidered problems which the proposed American occupancy of Manila opens for settlement:

"Cigar manufacture is a monopoly of the government, and the manufactory covers several acres of ground. It

is a very interesting place to visit; twelve thousand women and girls are at work. . . . Here one sees all the processes of stripping, assorting, filling, rolling, pasting, counting, and packing in boxes, the rolls of fragrant weed. At the noon hour and in the evening, when the women leave the premises, they are all searched, to make sure that no scraps of tobacco are taken away."

There are also some pictures of the inhabitants of the neighboring islands, which leave us wondering if some of our future "statesmen" will ever be suspected of, say, cannibalistic practices, in order to gain their vote. The one objection to Mr. Ford's book is that it covers more ground than can possibly be done thoroughly; but it is interesting nevertheless.

It is likely, as Mrs. Miriam Coles Harris's pleasant book, "A Corner of Spain," goes far to prove, that a sympathetic picture of the Spaniard is only to be drawn by one who has no prejudices against Roman Catholicism. One of our best reasons for disliking him, quite an impersonal one, she sets forth with some shrewdness:

"I shall always think our prejudice against the Spaniard is based upon their physical differences from us. We dislike them for their complexion, which is swarthy, and for their features, which are forbidding. The treachery is a matter of coloring; and the cruelty, of outline. They are the kindest people in the world, and as honest as — *nous autres*."

And in the latter part of the really interesting little book she adds the following to her characterization:

"Their hospitality is frank and generous; and at the same time, if it is *gêne* to them, they will not for mere good manners do much for you. If they have taken a fancy to you, or are sorry for you, they cannot do too much."

Mrs. Harris's particular corner of Spain was Málaga. Her account of it,—the almost universal recurrence of small-pox, the total absence of sanitation, the picturesqueness, the squalor, the piety,—all serves for a picture of the Spaniard everywhere, in San Juan, Manila, or Havana, as well as in Málaga.

Mr. Charles F. King's "Roundabout Rambles in Northern Europe" is a guide-book cast in the form of a family journey through the principal countries of the Continent, north of the Latin line—a line which, it occurs to us, is not unlike the Mason and Dixon's line of our own country before the war. The book is replete with photographic illustrations, and, with little claim to literary form, contrives to be interesting in a catholic sort of manner, which may serve its modest purpose better than many a more pretentious work.

WALLACE RICE.

HOLIDAY PUBLICATIONS.

I.

For several seasons past the Messrs. Putnam have been conspicuously in the field at this season with an elaborate edition of a single work of Irving's. We have already had the "Darro" edition of the "Alhambra," the "Agapida" "Conquest of Granada," the "Buckthorne" "Tales of a Traveller," the "Surrey" "Bracebridge Hall," and so forth. This season a welcome arrival is the "Pawnee Edition" of the ever fresh and delightful "Adventures of Captain Bonneville." The younger generation of readers may not be so familiar as their fathers were with this remarkable picture of life about and beyond the Rocky Mountain region in the days when the Indian, the trapper, and the "grizzly" virtually were supreme. So a word as to the author — for the book is essentially Captain Bonneville's — may not be amiss. Captain Bonneville was an officer in the American Army, who, being smitten with a thirst for far-western adventure, obtained leave of absence in 1831 for an exploring expedition to the Rockies. The Captain departed on his mission, was engulfed in the then nearly untrodden wilderness, and for three years nothing was heard of him. The term of his leave of absence expired. At last it was concluded that he was dead, or that he had "turned Indian" (as men of his blood and temperament sometimes do), and his name was struck off the Army List. Suddenly, in 1835, Captain Bonneville returned to civilization and applied to his superiors at Washington for reinstatement. It was about this time that Irving met him — first at the dinner table of John Jacob Astor (who must have revelled in the Captain's "yarns"), and later at Washington, where he found him rewriting the notes of his wonderful journey and making maps of the country traversed. The mass of manuscript thus prepared he subsequently entrusted to Irving, who made it the basis of the narrative now before us. Substantially, this book is Captain Bonneville's Journal shaped and amplified by Irving. The "Pawnee Edition" of it is perhaps the most important, certainly the most ornate, one yet published. There are two finely printed, showily bound volumes, which contain in all 28 photogravure illustrations of passable interest and quality. These represent mainly incidents of Indian life, and striking examples of western scenery. In point of decoration the chief feature is the pale-blue border-design of scroll-work which encloses the text on each page as the frame encloses the picture. The effect is pleasing.

Messrs. Dent & Co., of London, have reissued their pretty ten-volume edition of "Jane Austen," with added attractions, and The Macmillan Co. are its American publishers. There is nothing on our list more enticing than these captivating little 16mo volumes. The special new feature of this edition is the illustrations in color, about six of them to the volume, by Messrs. C. E. and H. M. Brock. A good many otherwise beautiful books that we could

mention have been marred by this always risky experiment of colored pictures. But in the present instance the effect is charming. The plates are in harmony with their setting, and they are prettily done and tastefully conceived in themselves — light, vivacious, decorative, emblematic. Then the colors are not too flaring, too strikingly at odds with the sobriety of the printed page. The shades employed are cool and subdued, and there is no suggestion of an oily vehicle, no sticky, varnishy surface — always an abomination in book illustrations. How many pretty books have been half spoiled by those oil-cloth-like pictures, to which the tissues stick so provokingly! The initial frontispiece of the set is after Zoffany's quaint portrait of Miss Austen at sixteen — "sweet sixteen" in her case, evidently. Jane Austen's could hardly have been one of those cases in which genius is bestowed upon a woman as compensation for a lack of physical charms. The edition is well edited by Mr. Reginald Brimley Johnson, who supplies an informing introductory sketch of the author, besides a preface of a page or two to each novel, and other helpful editorial adjuncts. The works are printed in their order of publication, from the text of the last editions revised by the author. "Lady Susan" is omitted, — as we think, judiciously. Otherwise the edition is a complete one.

Whatever advantage there may be in having a set of Jane Austen's works that is quite complete is possessed by Messrs. Little, Brown & Co.'s new edition in twelve 16mo volumes. These include all the novels and stories, the letters, and an extended memoir. The volumes are of a type less ornate and decorative than those of the Dent edition described above; but they are tastefully bound and well printed, pleasing to the eye and convenient to the hand. The set is therefore an excellent one for actual use, and its price is moderate. Each volume contains a frontispiece picture by Mr. Edmund H. Garrett, whose drawings, as usual, are refined and animated.

The showy oblong volume entitled "Ships and Sailors" (Stokes) makes a strong bid for popular favor. "Jack Tar" is just now (and rightly) the national hero; and the national heart warms at once to whatever appertains to him and his ways. Mr. James Barnes is partly author, partly compiler of the book; and Mr. R. F. Zogbaum, who knows a ship and a sailor when he sees them, is the illustrator. The text consists mostly of sea-songs — some of them new, more of them "old and choicely good," the latter category ranging from the immortal ditties of Gay and Dibdin, to the roaring "chantry" of the nameless fo'ks'le bard. Mr. Barnes is the author of the newer songs. He has essayed to do for the "Jackies" of the modern ironclad what the old song-writers did for the tarry race (now gone) who wore pig-tails, did miracles with ropes and marlin-spikes, and went down to the sea in real ships. Mr. Barnes's songs ring true; they are racy, resonant, and "singable." We are glad to see those fine old favorites, "Wapping

Old Stairs," "Poor Jack," "The White Squall," "Black Ball," "Nancy Tree," etc., included. Mr. Zogbaum's pictures consist of twelve plates in colors, and twenty-six in black-and-white. Notably good are the pictures on pages 29, 62, and 89. There is no need of characterizing this artist's familiar work in this field. Many of the songs, it should be added, are printed with the musical notes.

The Misses Maude and Genevieve Cowles deserve in the main hearty praise for the illustrations in Messrs. Houghton, Mifflin and Co.'s chaste two-volume holiday edition of Hawthorne's "The House of the Seven Gables." There are twenty plates in all. Some of the figures are very happily conceived,—notably Hepzibah herself, Judge Pyncheon, and the chance customers at the "cent shop." The "Miscellaneous Old Gentleman" and "Dixey" are admirably done. With Phoebe, Clifford, and Holgrave, the illustrators have not succeeded so well. Phoebe seems at times (on page 58, for instance) a little wooden, while the lankness of Holgrave and even of Clifford is overdone to the verge of caricature. But the pictorial *ensemble* is good, and we should very much like to see these refined and sympathetic illustrators try their hands at an edition of "The Scarlet Letter." The volumes are gotten up in the best taste, the delicate yet practical bindings calling for special mention.

As a gift-book for a fastidious friend of literary tastes, few things of the season are more suitable than Miss Elizabeth L. Cary's "Tennyson; his Homes, his Friends, and his Work" (Putnam). The volume is a handsomely appointed large octavo, of sumptuous yet substantial pictorial attractions, consisting mainly of photogravure portraits of the poet's friends—Hallam, Spedding, Jowett, Browning, Carlyle, Irving, Dean Bradley, etc. Other plates show the different homes of Tennyson, the Memorial at Freshwater, and Rossetti's and Hunt's drawings of St. Cecily and The Lady of Shalott. The frontispiece is after Watt's noble portrait of the poet. Miss Cary's text is an outline sketch of Tennyson's life, so thickly studded throughout with critical estimates of his character and work, quoted from various sources, foreign as well as English, that it is perhaps not unfair to style it an ordered anthology in this kind. The author's own contribution in the way of narrative and appreciation is graceful, sympathetic, and discriminating. Tennysonians will be glad to find in Miss Cary's pages certain matter hitherto unpublished, or not widely published,—notably a letter (for which we must thank Professor Norton) touching Tennyson's introduction to this country; a review of "The Princess" by Lowell, and extracts from French and German critiques. German appreciation of Tennyson is usually a little cold. Herr Bleibtreu, for instance, denies that he was a poet "in the higher and highest sense of the word," and finds that while his roses have no thorns, they also, like the Bengal roses, have no scent. Herr Engel thinks that "of Tennyson's many volumes, very little, perhaps only

a song here and there, will survive." We counsel those looking for a gift-book of the better class not to overlook this attractive and worthy volume.

Mr. W. B. Macdougall has been fairly successful in his decoration of the thin volume containing Rossetti's "The Blessed Damozel" (L. C. Page & Co.). We are glad to say that Mr. Macdougall has not attempted to illustrate the poem—an attempt foredoomed to failure in any hands but the poet's own. That Rossetti himself might have measurably succeeded here is indicated by his exquisite study of the head of the Blessed Damozel which forms the frontispiece of the present volume and constitutes its most attractive adjunct. The stanzas are printed one to the page, each framed in a heavy black border with arabesques in white. Here Mr. Macdougall has displayed a delicate fancy and much taste. But we repeat, we are glad he has not set his pencil the hopeless task of drawing mysticism and music. Even Rossetti's head seems, when we think of the Damozel of the poem, "of the earth earthy." The text now given is the first British reprint of the poem as it stood in "The Germ." There was an American reprint in 1894, a private one of twenty-five copies done by the DeVinne Press for Mr. C. L. Williams, as we learn from Mr. W. M. Rossetti's interesting introduction to this volume. The book is a pretty one, and should find friends.

Amateur photographers who make a serious study of their favorite pursuit will be glad to learn that Mr. W. Lincoln Adams, author of "Sunlight and Shadow," has followed up that excellent manual with a similar and supplementary volume, entitled "In Nature's Image" (Baker & Taylor), in which he leads the reader "a little farther along the pleasant paths of pictorial photography." In the volume first named, it may be remembered, the treatment was confined to landscape photography alone, to the exclusion of the more advanced and perhaps more difficult work of figure composition, portraiture, and kindred subjects. Mr. Adams now proceeds to discuss, in separate chapters, Landscape and Figures (work in which the figures are small and merely accessory to the landscape); Figures and Landscape (work wherein the figures form the principal feature and the landscape the setting or background only); Genre; Telling a Story; The Nude; Portraiture at Home; Children; Flower Photography; Interiors. It will be seen that in his two volumes the author has covered the ground pretty thoroughly, so far as the selection of subjects is concerned. Mr. Adams, we need scarcely say, is himself an expert with the camera—as the three examples of his work included in the volume attest; and each chapter contains practical suggestions based on years of experience in the different branches of photography. The volume is a rather sumptuous flat quarto, full gilt, and neatly boxed. The text is handsomely printed on rather thick paper glazed to the degree required by the exigencies of the picture-making. There are ninety-three plates in all, full-page and vignette, the selected work of many camera

experts. Some of the specimens are very beautiful, and the collection as a whole is varied and interesting. The work forms a pretty and tasteful gift-book for anyone, and an especially suitable one for a friend with a bent for photography.

A happy thought is tastefully embodied in Esther Singleton's "Turrets, Towers, and Temples" (Dodd, Mead & Co.). The author has selected, with good literary judgment, passages from the writings of famous authors wherein are described the most celebrated buildings of Europe and the Orient. These passages form the suggestive and sometimes instructive setting for the well executed photographic plates, whereof there are forty-eight. The author has aimed to make her selections from the works of such writers as have felt and expressed the romantic spirit, as well as the architectural beauty and grandeur, of the edifices described. The description of St. Mark's, at Venice, for instance, is from Ruskin; that of Antwerp Cathedral is from Thackeray; the Kremlin, from Gautier; the Escorial, from De Amieis; Strasburg Cathedral, from Victor Hugo; the Temples of Nikko, Japan, from Loti; the Taj Mahal, from André Chevrillon; and so on. The book is for the general reader and the lover of good literature, rather than the professional architect—though the latter may well relish these eloquent tributes to the masterpieces of his profession. With one exception, the translations are done by the compiler of the book; and they are well done.

Mr. Thomas B. Mosher's dainty publications are, as usual, among the more desirable books of the season, whether for holiday gifts or for the collections of bibliophiles. This year there are thirteen of them, including one of greater importance than anything heretofore attempted by the publisher. Beginning our enumeration with the smallest of them all, we have to mention six additions to the "Brocade" series of booklets printed on Japan vellum. Four of the six are "Imaginary Portraits" by Walter Pater, their subjects being Denys l'Auxerrois, Sebastian van Storck, Duke Carl of Rosenmold, and Watteau, "A Prince of Court Painters." The other two are "Quattrocentisteria," a chapter from Mr. Maurice Hewlett's "Earthwork out of Tuscany," and "The Tale of King Florus and the fair Jehane," as translated from "the ancient French" by William Morris. To the "Old World" series, which now numbers fourteen volumes, four additions are made this year. Rossetti's "House of Life" reprints the entire sequence of 102 sonnets. Mr. George Meredith's "Modern Love," which was Mr. Mosher's first publication, is here reissued, with additional pieces taken from the "Poems" of 1851 and later volumes, together with the great "Ode on France." Here we get the real Meredith, not the fantastic maker of verbal puzzles that recent readers chiefly know. "The Story of My Heart," by Richard Jefferies, and "Underneath the Bough," by "Michael Field," are the two other books added to this series. The first of the two needs no comment; the second is a book of lyrics, new and old,

which happily differs from the greater number of Mr. Mosher's publications in being both sanctioned and arranged for publication by the author. The "Bibelot" series receives no accessions this year. Mr. J. W. Mackail's prose translation of the Eclogues of Virgil is a little book belonging to no series. It has a distinctive style of its own, marked by a decorative border on each page, a cover design, and a photogravure frontispiece. Mr. Swinburne's "Hep-talogia, or the Seven against Sense," is a reprint that is peculiarly welcome. First published in 1880, it had no name upon its title-page, but the authorship soon became an open secret. It is a collection of the best verse parodies ever written, their victims being Tennyson, Browning, Whitman, Patmore, Lord Lytton, Rossetti, and Mr. Swinburne himself. The poet is thus himself the only survivor of a group all of whose members were living at the time of the original publication. Not inappropriately, the piece called "Disgust: A Dramatic Monologue," which is in quite the same vein of humorous mockery, is also reprinted. It parodies Tennyson's "Despair," which was published in a review, November, 1881. The parody followed promptly one month later. The most important of Mr. Mosher's reprints, as we have already hinted, is the one remaining for description. It is nothing less than "The Germ," reproduced without abridgment, etchings and all, with facsimiles of the original wrappers. Nothing has been spared to make this edition all that the most exacting bibliophile could ask, as well as all that could be wished by the purchaser who values "The Germ" chiefly for its importance in the history of Victorian literature, and who welcomes it as a long-desired part of his literary apparatus rather than as a choice example of bookmaking. This little periodical, "The Germ," the seed which put forth two cotyledons, and then called itself "Art and Poetry," and put forth two more little leaves, and then seemed to die," has a place in English literary history that cannot fail to suggest the place occupied in our own by the original "Dial." It is true that the motive was art in the one case and philosophy in the other, that four thin numbers made up the sum of "The Germ," while "The Dial" lived to complete four volumes; but a common spirit animated the two ventures, and a large proportion of the contents of each was destined to take a place in the permanent literature of the two countries neither knowing its own prophets until long afterwards. How germinal was "The Germ" is evident enough from an inspection of the work which it included. Rossetti's "Blessed Damozel," "Hand and Soul," and "Sonnets for Pictures," his sister Christina's "Dreamland," and other lyrics, and the poems by Thomas Woolner, Coventry Patmore, and W. Bell Scott, are all, if not classical themselves, at least pregnant with promise. "How strange it seems, and new" to read them here, in this modest setting, when we think of the significance of the names attached to them. How strange, too, to read these critical re-

views of early volumes of Clough and Arnold and Browning. By way of specification, we may say that the present reprint (which is not a facsimile, and extends to some twenty pages more than the original) is enriched by a preface, by James Ashcroft Noble, "A Pre-Raphaelite Magazine," as it was written for an English periodical in 1882, an appendix giving the two later recensions of "The Blessed Damozel," a number of helpful notes, and by an index which identifies the writers of all the poems and papers comprised in the four issues of "The Germ." Except for the special interest attaching to first editions, this reprint is a far more desirable possession than a set of the original numbers, and Mr. Mosher is a public benefactor in furnishing for five dollars what has hitherto been unattainable for less than fifty. The mechanical execution of the volume is in every way dignified and beautiful.

The egotism that peeps through more than one of the essays composing Dr. Charles C. Abbott's little book, "Clear Skies and Cloudy" (Lippincott), is not the sweet and engaging egotism of Montaigne. For one who has communed much with Nature and worshipped alone in her temple in season and out of season, Dr. Abbott appears to fidget a good deal about what the world is likely to think of him. The moment he scents a probable critic in his reader (which is pretty often) he is all prickles, like a hedgehog. He serves notice in his preface that he doesn't care two straws what we may say of him, and that he proposes to go his own lonely way in spite of us. This we are entirely willing he should do, so long as he will continue to give us papers as fresh, suggestive, and stimulating as those in his present volume. Dr. Abbott is a writer of the tribe of Jeffries, Burroughs, White, — excellent teachers all. Nature out-of-doors is his theme, and he has studied it closely and loves it well. Some of the titles are: "Frost Foliage," "A Morning in May," "My Elm-Tree Oriole," "Christmas Out of Doors," "In Deep, Dark Woods." There are twenty-three papers in all. The volume is one of the most tasteful of the smaller ones of the season, and contains nineteen charming illustrations in photogravure.

A holiday edition of Bulwer Lytton's "Paul Clifford" is issued by Messrs. Dana Estes & Co. At first blush the experiment seems a hardy one. But modern taste in fiction is capricious, and there is no counting on a public that reads E. P. Roe one day, Rider Haggard the next, and buys "Trilby" by the ton the day after. So it is altogether possible that Lord Lytton's stagey highwaymen, with their elaborate manners and high-flown language — so different from our vulgar modern "sand-baggers" and low perpetrators of unromantic "hold-ups" — may have one day more of moderate popularity. By the man of imagination, who prefers romance to verisimilitude in his fiction, "Paul Clifford" may still be read with relish. It is a little hard, perhaps, to accept nowadays a thief who says to his victim

(while rifling his pockets): "Lie still, — lie still, I beseech you! All wise men are fatalists; and no proverb is more pithy than that which says, 'What can't be cured must be endured.' Little, perhaps, do you think that you are performing one of the noblest functions of humanity" — and so forth, for a quarter of a page. But Turpin was not Jesse James, and he seems, like the "Prince of Darkness," to have been "a gentleman." It must have been almost a pleasure to be robbed so genteelly. The present volume is a sizable one, presentably gotten up throughout, and embellished with etchings (including a profile portrait of the author) by Mr. W. H. Bicknell after the designs of Mr. W. L. Taylor. The cover is of blue ribbed cloth stamped in gold. — A less venturesome issue than the above is the same firm's holiday edition of Bulwer's ever readable "Strange Story," made up in uniform style with the "Paul Clifford," and illustrated by the same artists. Of the enthralling interest and weird *motif* of this strong novel, we need not speak. The new edition is likely to find favor.

Miss Neltje Blanchan's "Birds that Hunt and are Hunted" (Doubleday & McClure Co.) is a work which we especially welcome, because it serves as a cogent pictorial tract in aid of the current crusade against a form of vandalism that has been causing the rapid disappearance of bird-life in the United States and Canada. People are now awakening to the fact that, owing mainly to the prevalence of a tasteless and really barbarous fashion in dress the most beautiful of our American birds are in imminent danger of extermination. As the writer of the preface to this volume observes, "It seems incredible that any woman in this enlightened and refined age could be induced to wear an ornament that has cost the life of so beautiful a creature as an egret, a scarlet tanager, or a Baltimore oriole." That such ornaments are worn is of course due to thoughtlessness rather than cruelty. The fashion endures because its barbarity and its deplorable results are not clearly apprehended by those who follow it. Therefore the fact should be brought home to the popular understanding, that every woman who parades the streets with her head-gear "decorated" with the spoils of these slaughtered innocents is an abettor and a supporter of the dreadful traffic that is fast robbing rural nature in this country of one of its rarest and sweetest charms. As long as there is a demand in the market for bright-plumaged birds for purposes of ornamentation, that demand will be supplied — up to the point, of course, when the source of the supply is exhausted. That point is already almost reached in the case of several species of our loveliest feathered choristers, which, within the memory of many of us, used regularly in great numbers to herald the spring and gladden the Northern woods and meadows with their cheery tribute of color and song. A summer without birds would be like a spring without flowers; and many of us have observed with a pang the gradual passing of bird-life in the Northern

States. Happily, public sentiment is now strongly roused on this subject. The surest way to promote this sentiment of bird love and bird protection is to study the birds. They can be studied most pleasantly and conveniently with the aid of this attractive and accurate book. It contains forty-eight beautifully colored plates, by the aid of which alone any bird illustrated may be easily identified. The price of the volume is remarkably moderate, quality considered. Taken with its companion volume, the popular "Bird Neighbors," by the same author, it forms an excellent and fairly comprehensive popular ornithology and an always suitable Christmas gift especially for boy or girl.

Of a decidedly "stunning" order are the attractions offered in Messrs. E. R. Herrick & Co.'s three large oblong folio volumes of highly-colored drawings (selected from "Truth") by Messrs. De Thulstrup, W. Granville Smith, C. H. Johnson, and other American illustrators. The volumes measure 21x14 inches, and each is encased in a showily decorated box. It is not necessary to characterize these drawings at length, as the style of the artists represented, and the scope of the lively periodical from which the examples of their work are chosen, are tolerably familiar to all. The work of Messrs. De Thulstrup and Smith, especially, is quite clever in its way. These gentlemen have taken, in the main, the ways and doings of the New York "smart set" and their followers for their province, and the mirror they hold up is a true one. The "up-to-date" flavor of these showy volumes will doubtless commend them to the many who make that quality the test of merit.

The instructive publication entitled "Historic Towns of New England" (Putnam) does not in strictness fall within the present category. But its pleasing variety of content and liberal pictorial attractions serve to make it a suitable and acceptable gift-book, especially for a friend of "Yankee" extraction, whose early memories are cradled in one of the "towns" described. The volume is edited by the Rev. Lyman P. Powell, and it has for its special purpose the presentation of a connected account of the more important events in the history of the towns selected for description. These towns are: Portland, Rutland, Salem, Boston, Cambridge, Concord, Plymouth, the Cape Cod Towns, Deerfield, Newport, Providence, Hartford, New Haven. Each sketch has been entrusted to a writer specially qualified for the task. Mr. S. T. Pickard leads off with the story of Portland; then come, in order, as above, Edwin D. Mead, George D. Latimer, T. W. Higginson and E. E. Hale, S. A. Eliot, F. B. Sanborn, Ellen Watson, Katharine Lee Bates, etc. An interesting general Introduction is supplied by George Perry Morris, who discusses New England towns and town life, and incidentally makes it clear that in his opinion the New England type of character stands for something very exalted indeed in the history of the progress of the race. Mr. Morris at times reminds one a little of the New England gentleman

who, in a burst of generous enthusiasm over the genius of Shakespeare, went so far as to declare that "Boston had probably not produced above ten men who were equal to him." The volume is a comely octavo, well printed on lightly glazed paper, and containing 148 illustrations, the subjects of which are judiciously selected.

In the publication of old favorites in fresh, comely, and inexpensive form, Messrs. T. Y. Crowell & Co. are well to the fore this season with their "Luxembourg Edition" of "Vanity Fair," "The Scottish Chiefs," "Ivanhoe," "Jane Eyre," "The Cloister and the Hearth," "Corinne," and Irving's "Sketch-Book" and "Alhambra." Taking the first two works named above as samples of the whole, it must be said that they are remarkably well made in view of the very moderate price asked for them. The binding is neat, print and paper are all that could be expected for the money, and the illustrations are both plentiful and good. In "The Scottish Chiefs" there are eighteen well chosen and nicely executed half-tone plates from photographs of storied Scottish views and buildings—Loch Katrine, "Auld Brig o' Doon," Cambus-Kenneth, Glenfinlas, Stirling Castle, etc. In the seventeen full-page illustrations of "Vanity Fair" Mr. Frank T. Merrill has done very well in the main. His Becky Sharp is acceptable, his Jos. Sedley is delightful, his Osborn the elder is capital, and his Lord Steyne is goatish and hateful enough in all conscience. Nobody, of course, could do pictorial justice to Dobbin. Thackeray's own drawings of him would answer as well for Noah Claypole; and with Dobbin Mr. Merrill fails like the rest. His Rawdon Crawley is more like a "Kentucky Colonel" than a London Guardsman,—but we do not wish to seem captious, for Mr. Merrill, we repeat, has done well on the whole. In this very acceptable "Luxembourg Edition" each work is given complete in a single volume.

The Century Co. send us their customary brace of new volumes in their pretty "Thumb-Nail" series, the titles this season being "Poor Richard's Almanack" and "The Cricket on the Hearth"—both happy selections. The first is judiciously edited by Mr. Benjamin E. Smith, and is a really choice little product of book-making. Never, we think, has the homely and practical—the peculiarly American—philosophy of sagacious Ben. Franklin received so fit a setting. The little book is portable, and even pocketable, and contains a frontispiece portrait of Franklin, and a facsimile of the first number of the Almanack, for the year 1733. Miss Blanche McManus's design for the stamped leather cover is particularly good.—In the minds of many of us Mr. Joseph Jefferson is pleasantly identified with the character of "Caleb Plummer"; and we are glad to find that the Introduction to this edition of Dickens's little masterpiece is from the pen of that sterling American actor. Mr. Jefferson surmises that had Dickens known how good a play there was in "The Cricket on the Hearth" he would have dramatized it himself. Could he have foreseen how delightfully Mr. Jefferson would im-

personate the old toy-maker, he would certainly have done so. Either of these pretty booklets makes a dainty and irreproachable gift-book of the mod-
ester sort.

Messrs. Rand, McNally and Co. reprint, in an attractive volume entitled "Along the Bosphorus," a miscellaneous collection of papers, largely travel sketches, by Susan E. Wallace (Mrs. Lew Wallace). Their range and character are shown by the chapter headings—"Lepers and Leprosy in the East," "A Trip to Hebron," "House-keeping in Turkey," "In the Tower of Many Stories" (London Tower), "William Wetmore Story," "A Letter from Dresden," "Florence Nightingale," "Two Days in Westminster Abbey," etc. Among the literary and epistolary odds and ends interspersed through the book is an amusing letter from General Wallace to a friend, describing his purchase of a dog in London as a present to the Sultan. The contents of the volume are too varied for general characterization; and the same may be said of the pictures, which consist of an oddly assorted but interesting medley of views of historic sites and buildings, portraits, photographic prints of native "types," works of art, and what not. Mrs. Wallace is a lively and agreeable writer, and her fund of experience is rich and ample. The book possesses many elements of popularity, and its attractive exterior bespeaks for it its due share of attention.

Much intelligent and conscientious labor is represented in Miss Estelle M. Hurl's "Life of Our Lord in Art" (Houghton). The book is essentially a descriptive history of the art illustrating the incidents in the historic life of Christ, the accompanying plates being arranged in the authoritatively approved chronological order of the events depicted. Symbolical and allegorical Christ art and the history of Christ portraiture are omitted. The author's treatment of her theme is systematic throughout, a certain number of points in connection with each subject being uniformly set forth: the relation of the subject to the life and character of Christ; the origin and history of its treatment in art; the reasons for its popularity or neglect; its suitability for pictorial treatment; the traditional type of composition, and possible variations; and, lastly, a descriptive account of the leading representative pictures from the appearance of the subject in art down to present times. With a half-dozen exceptions, every subject treated in the text is illustrated, sometimes by two pictures, making a total of 104 illustrations. Of these, sixteen are full-page half-tone plates which present leading facts in the life of Christ; the remainder are vignette drawings illustrating the minor incidents. The Old Masters are of course well represented in the list of plates; and the modern schools have also their share of attention,—pre-Raphaelitism in Holman Hunt, Millais, Burne-Jones, and Ford Madox Brown; the German mystic realism in Fritz von Uhde; while there are also examples of Eastlake, Hoffmann, Doré, etc. In selecting the pictures the necessity of presenting an

historical series illustrative of the text has been mainly kept in view; but esthetic considerations have not been slighted. On the whole, the work forms an instructive and attractive art-book of the solid type, being soberly conceived and soberly worked out.

An illustrated volume of selections from Coleridge's poems forms this year's number of Mr. Andrew Lang's series of "Selections from the Poets" (Longmans). There is a rather lengthy introduction, mainly biographical, in Mr. Lang's happiest vein, and the selections (thirty-three pieces in all) embody about all of Coleridge that most people have time or taste for nowadays. Mr. Lang does not attempt to "place" Coleridge, but he volunteers an answer to the question, "Why is he great?" He is a great poet (says Mr. Lang, rather in the Coleridgean manner) "because every now and then he captures in verse that indefinable emotion which is less articulately expressed in music, and in some unutterable way he transports us into the world of dream and desire." The little book falls within the present category largely by virtue of Mr. Patten Wilson's capital drawings. There are eighteen of them, full-page plates in the pre-Raphaelite style. They are quaintly fancied, too vague, or generalized, to clash with one's ideals; and even the more austere Coleridgean will hardly wish them away.

Magazine readers who have laughed over Mr. Guy Wetmore Caryl's quaint versified renderings of old Æsopian favorites will be glad to find these funny productions reprinted in a handsome volume entitled "Fables for the Frivolous" (Harper). There are twenty "Fables" in all, among them "The Ambitious Fox and the Unapproachable Grapes," "The Arrogant Frog and the Superior Bull," "The Urban Rat and the Suburban Rat," "The Sycophantic Fox and the Gullible Raven," and so forth. The turn of the author's humor may almost be guessed from his titles; but we subjoin a specimen verse, taken from "The Unusual Goose and the Imbecile Woodcutter"—that is, from the author's version of "The Goose that laid the Golden Eggs." It is Verse Number Two:

"There was much affected rejoicing
In the home of the woodcutter then,
And his wife, her exuberance voicing,
Proclaimed him most lucky of men.
'Tis an omen of fortune, this gold egg,'
She said, 'and of practical use,
For this fowl doesn't lay any old egg,
She's a highly superior goose.'"

The book is gotten up in suitable holiday style, and contains six illustrations by Mr. Peter Newell, one of the funniest of our pictorial fun-makers.

We have so often commented on the work of Mr. Frederic Remington that a word or two of description will suffice here for his new series of "Frontier Sketches" (The Werner Co.). The book is a flat oblong quarto bound in white vellum paper, and containing—or, rather, consisting of, for there is no text save Mr. G. S. Rowe's short introductory—fifteen rather elaborate drawings with such titles as

"Pursuing Geronimo," "Indian Village Routed," "Sioux Warriors," "The Lame Deer Fight," "Surrender of Chief Joseph," "Indians Firing the Prairie," etc. Altogether, the set is as graphic and stirring as any that we have seen from Mr. Remington's pencil. It vividly and truthfully presents some of the most exciting and characteristic episodes of that wild drama now drawing to a close on our Western plains. We may say, incidentally, that Mr. Remington's style is agreeably chastened of late. It has lost none of its truth, but there is less of the superfluous bluntness of realism, more deference to the picturesque and the pleasing. In a word, Mr. Remington's style has grown mellowed and more artistic,—and when we say that, we do not mean more conventional. He is, too, as it seems to us, getting over his liking for grotesque "Muybridge" effects—shown, for instance, in those amazing horses of his, comically humped up with their hoofs bunched under them, like Mr. Frost's funny dogs and jack-rabbits, or sprawling in air like a beetle dangled at the end of a string. We may be wrong, and an appeal to instantaneous photography might show that we are; but we shall be slow to admit the "realism" of the equine contortions shown in some of Mr. Remington's pictures. From such eccentricities the plates in the present volume are unusually free.

"Do-Nothing Days" (Lippincott) is a bouquet of a dozen little essays by Mr. Charles M. Skinner. We have known Mr. Skinner heretofore mainly as a compiler; and we are now glad to have made his closer acquaintance through the medium of these crisp, familiar papers. Mr. Skinner takes a cheery view of life, and chats away confidentially on whatever happens to turn uppermost in his mind, in the essayist's true style. There is no smell of the lamp in his pages, but there is a flavor of good reading. The chapters, as he says, "have mostly thought themselves into words in hours of wandering or idleness." As a companion for such hours, the little volume will serve very acceptably. There are four dainty photogravures, and the very tasteful binding calls for special mention.

A year or so ago we noticed favorably a little collection of American legends compiled by Mr. Charles M. Skinner. The kind reception accorded Mr. Skinner's first effort has encouraged him to go beyond the territory of the United States for material for a fresh collection; and this material he now embodies in a small-sized but rather closely printed book of "Myths and Legends Beyond Our Borders" (Lippincott). About two-thirds of the collection are drawn from Canada, and the remainder from Mexico. There is much curious and suggestive matter in the volume, and it should not be neglected by students of folk-lore. There are four very attractive plates representing "Chapultepec," "The Church at Tadousac," "Medicine Hat Assiniboia," and "Popocatepetl."

Mr. Frank T. Merrill is to be complimented on his clever illustration of Messrs. Crowell and Co.'s

new two-volume edition of Dumas' "Twenty Years After." The eighteen plates are uniformly good, and show that Mr. Merrill knows his author. The edition is a good one throughout—notably so, considering the moderate price asked for it. The translation is made from the latest French edition, and is a marked improvement on the slipshod versions through which so many English readers have become acquainted with this fascinating romance.

An attractive and readable book, whose cheery content belies its dismal title, is Marion Harland's "Where Ghosts Walk" (Putnam). Drawing on her experiences abroad, Mrs. Terhune has written fifteen sprightly papers descriptive of places once the haunts of historic people—such as Holyrood Palace, the Burns Cottage, Hampton Court Palace, The "Old Cheshire Cheese" Tavern, Byron's House at Ravenna, Saint Catherine's House at Florence, Madame Beck's House at Brussels, and so on. Five of the papers are reprinted from Harper's "Bazar." The book is illustrated with thirty-four plates, which are well selected and of good quality. Prospective tourists should find Mrs. Terhune's sketches useful and suggestive.

Two trim little volumes of "Historical Tales" told by Mr. Charles Morris come to us from the Lippincott Co. The one volume embraces episodes from the history of Russia, such as the Fall of Novgorod the Great, the Conquest of Siberia, the Fall of the Strelitz, the Death-Struggle of Poland, the Nihilists and their Work, the Advance of Russia in Asia, and so on; the other volume contains tales from the history of China and Japan selected on the principle indicated in the foregoing list. There are about forty "Tales" to the volume, and each volume contains a dozen or so full-page photographic plates. Mr. Morris is well known as the author of a series of "Tales from the Dramatists," "King Arthur and the Knights of the Round Table," etc., and he has shown his customary good judgment in the preparation of the present volumes. The stories are popularly told, and should especially interest and instruct younger readers.

"The Old Chelsea Bun-House" (imported by Scribners), a tale of the last century, is a clever bit of literary mimicry and a charming picture of old times and old manners. The author has taken Goldsmith for his model, and he echoes him skillfully. The story is told in the first person, and is put in the mouth of "Patty," a daughter of the keeper of the hostelry which gives the book its title. The tale opens with the visit of a party of ladies and gentlemen of "quality," who go up from the city to Chelsea by water. They amuse themselves *al fresco* after the conventionally frivolous and nonsensical manner of people of fashion (and to the grave disapproval of a serious and somewhat priggish "Mr. Fenwick," who eavesdrops from a neighboring window), and are served demurely from the Bun-House by "Mrs. Patty" and her sister. This introduces most of the *dramatis personæ*, and the story moves on thence smoothly and in the main

merrily to its conclusion. There is much lively dialogue and episode, and no plot to speak of — or, rather, there is a medley of small plots arising out of the loves, jealousies, uneven fortunes, foibles, or cross-purposes of the rather numerous actors. The book is essentially a picture of eighteenth-century manners couched in eighteenth-century style; and it is cleverly done. There are ten delightful illustrations by Messrs. John Jellicoe and Herbert Railton.

Mrs. Annie Trumbull Slosson's popular character sketch of "Fishin' Jimmy" (Scribner), a book we like much in spite of its lachrymose ending, makes its appearance this season in attractive holiday garb, and with a dozen photogravures of fair quality by Miss Alice Barber Stephens. Print and paper are the best, and the modest cover is of grass-green linen with gilt side-stamp. Mrs. Slosson's book is redolent of the scents of brookside and meadow, and her portrait of the good old angler of Franconia is so sweet and true (so long as she sticks to portraiture) that one can only wonder when she stoops to the worn device of killing her hero off to slow music in the last chapter.

The silly and offensive picture that appears on the cover and title-page of the volume containing Mr. Ch. Nelan's "Cartoons of Our War with Spain" (Stokes) does injustice to Mr. Nelan's often clever and incisive work. Mr. Nelan's cartoons are not mere pictorial buffonery. At their best they show a real grasp of the political situation treated, and their lesson is sound. The cartoon, in proper hands, is a potent instrument of popular instruction; and it is fair to Mr. Nelan to say that a considerable portion of his work made distinctly for good when it appeared. For instance, there is the familiar drawing entitled "Keep Your Head Cool," representing "Uncle Sam" trying to repress his rising anger against Spain (in spite of the stings of various journalistic mosquitoes), while some sensible person holds a block of ice, labelled "Common Sense," to his head, and another cools his heated brow with the fan of "Judgment." Naturally, the series of plates grows rather more truculent and "jingoistic" with the progress of events; but they are always clever and seldom coarse. Mr. Nelan was one of the best of the Spanish War cartoonists, and this volume forms a suggestive and striking souvenir of the period.

The second volume of "Historic New York" (Putnam) contains twelve of the interesting "Half Moon" series of descriptive and reminiscential papers on Old New York, with the scope and aim of which our readers are already familiar. The publication is a worthy one of considerable historic value. The contents of this volume comprise: "Slavery in Old New York," by Edwin V. Morgan; "Tammany Hall," by Talcott Williams; "Old Prisons and Punishments," by Elizabeth D. Lewis; "The New York Press," by Charlotte M. and Benjamin E. Martin; "Bowling Green," by Spencer Trask; "Old Family Names," by Berthold Fernow; "Old Taverns and Posting Inns," by Elizabeth B.

Cutting; "Early Schools and Schoolmasters of New Amsterdam," by Emma Van Vechten; and so on. There are thirty-two illustrations, with maps, curious *facsimiles*, etc. The volumes are neatly got up, and the work evidences on the whole the serious purpose and the special competency of its contributors.

BOOKS FOR THE YOUNG.

I.

The question, "But is it true?" is the one most familiar on the lips of a child, and sometimes most difficult to answer. And it may be out of generosity to the harrassed and bewildered parent, that so many writers of juvenile books give their stories a foundation in fact. The motive is of doubtful value, however, for a story which is half true is much more likely to be essentially false than one woven entirely by the imagination. Facts must be first understood before they can be made truths. And one must be either an artist or a philosopher to make the perspective accurate. Unfortunately, most of the writers of the present group of holiday books cannot be described by either term, and it is safe to say that many of the facts they record would not recognize themselves even as possibilities. Yet we elders complacently rejoice in being able to dispense history to our boys in these sugar-coated pills. Some of them certainly are harmless enough, and others may even be mildly nutritious; but as mental tonic or stimulant, they are rarely effective. The dose of history contained in them is decidedly homeopathic.

Of the few children's books of this season which proclaim themselves to be history unadulterated, a new edition of Charles Dickens's "Child's History of England" (Houghton) may be taken with most confidence. This work is written with such spirit as to belittle the more labored chronicles, and to show that training in writing is not amiss even for a child's book. This most recent edition is embellished with many reproductions of excellent photographs by Mr. Clifton Johnson. They represent, as they exist to-day, the castles and fields and towns where famous deeds were done: a long and interesting journey to take in one's library chair. — To look through Mr. Hezekiah Butterworth's "Story of America" (Werner) means a shorter journey, but a more fatiguing one, because the assistance is so much more meagre. For this new edition the text has been revised by the author, who has added some chapters about the more picturesque events of the Spanish war. Founded upon McKenzie's history of the United States, the narrative is simple and written with some force. The illustrations, some of them taken from quaint old engravings, are more interesting than beautiful. — But Mr. Butterworth gives his readers credit for more intelligence than Mr. Eldridge S. Brooks does in his "True Story of Benjamin Franklin" (Lothrop). So familiar and conversational a style as his seems unnecessary even for very little children. Yet the story of Franklin cannot be told too early or too often, and this gossipy biography, with its many good pictures, may serve to introduce the man and his achievements to some children who would be bored by a more connected and rational account. — The story of Franklin's life, with its rapid and brilliant transitions, is hardly less romantic than are the biographies one finds in Mr. F. R. Stockton's "Buccaneers and Pirates of Our Coasts" (Macmillan). But these char-

acters have more spice in them, and their adventures give Mr. Stockton abundant excuse for the display of his peculiar and delightful talent. The effort to tell the truth about these artists in piracy has not prevented him from describing them gaily and with a kind of amused sympathy. The book is serious enough, but there are illuminating flashes of Mr. Stockton's dry humor. It is this quality in him which makes the work sane and wholesome, and helps him to model his bold buccaneers in the round. They are delightful, these spirited dashing figures; and though Mr. Stockton knocks off some of the romance which has gathered about them, there is enough left to bewitch any number of naughty little boys. The individuality of the book is reflected in the capital pictures by Mr. George Varian and Mr. B. West Clinedinst. — The charm of this book is rivalled only by one other in this group, and that is "The Story of Marco Polo" (Century Co.) which Mr. Noah Brooks has edited and arranged for the young. It is hardly necessary to say that the great Venetian traveller named was the first to penetrate the Orient and to bring back to the astonished Europeans tales of the civilizations of Asia. The stories then disbelieved have been proved true by later explorers, and it is pleasant to hear them told by this intelligent and alert young investigator, to whom everything was new. Mr. Brooks has done his work well, retaining the flavor of the original work, and connecting his long quotations from it merely with the necessary details, briefly and clearly expressed. The pictures, by Mr. Will H. Drake, add to the extraordinary, quaint charm of the book. — Mr. Clinton Ross deals with quite another time and other peoples in "Heroes of our War with Spain" (Stokes), and gives a vivid impression of the valorous deeds that were done this summer by our heroes on land and sea. There is no lack of material here to stir the blood and fire the imagination of youth; and the author has handled it in a spirited and effective way.

The other books in this group are more or less diluted with fiction. In some of them the color of the original facts is entirely lost in the mixture, but there are a few from which one can derive some idea of the real situation, some picture of other times and customs. The greater number of them deal with the United States and its various conflicts, but only one writer has been enterprising enough to take up the recent events. The Revolution keeps up its record for popularity, but three or four books take us as far back as the French and Indian war, and one even goes back to the Mayflower. Mr. Hezekiah Butterworth has had the courage for the latter foray, and in "The Pilot of the Mayflower" (Appleton) he brings in all the events known to have happened during that famous voyage. The pilot is made to tell these stories, and if he could not add to our respect for the Pilgrim Fathers he increases our knowledge of their difficulties. The book ends with the first Thanksgiving Day in the colony. — Not many years intervene before the point where Mrs. Mary P. Wells Smith takes up the theme, in "The Young Puritans in King Philip's War" (Little, Brown, & Co.), wherein she shows our modern warriors how their forefathers fought. Mrs. Smith knows the Connecticut Valley thoroughly, and she puts something into her story which no stranger to it could compass. Her familiarity with its beauty makes for warmth and picturesqueness in this narrative of the conflict of races over its golden meadows. She uses the quaint speech of the early Puritans with good effect, and her description of the Deerfield Massacre and the events that led

up to it is simple and vivid. It is entirely from the standpoint of the settlers, of course: it would be a pleasant relief to find a story of these wars from the Indian point of view. — Mr. James Otis has written two books about the period just before the Revolution. "When Israel Putnam served the King" (Estes) gives the story of an old man who had fought under General Putnam when he was a Major and served the King. He wishes to prove to a new-fangled soldier that men in those days knew something about fighting and its hardships and glory, and he leaves him in no doubt of their courage and endurance. — "The Charming Sally" (Houghton), by the same author, is longer and more carefully worked up. The title is taken from the name of a privateer schooner which, in 1765, had an active part in the resistance to the Stamp Act. The movements of three boys who join its crew are the focus of the plot, and the most exciting part of the story describes their perilous adventures in carrying the ship's guns, concealed in a load of hay, to the dock. Mr. Otis's boys are good and lively specimens, and they make things move at a rapid pace. The book is noticeably well printed and bound, and the pictures, by Mr. W. S. Lukens, are good. — Mrs. E. Everett Green's "French and English" (Nelson), is a well-constructed and vivid story of the terrible struggle which ended on the heights of Quebec. It is unusual, in that it gives both sides of the picture; and the figure of Montcalm, as shown here, is not less dignified and noble than that of Wolfe. It is a very large canvas, however, that the writer tries to cover, and the persons of her play are so numerous as to be a bit bewildering. She differentiates them well, however, and gives one the horrors of war as well as its tinselled glory.

The number of books about the Revolution shows where the heart of our youth really is, and may do its part toward postponing that alliance with England of which we have been talking. It is difficult to affect a prejudice which is born and nurtured in our earliest youth. And it takes more courage than the average writer possesses, to be just to the redcoats in such a book as Mr. Edward Stratemeyer's "Minute Boys of Lexington" (Estes); and probably, if he were just, the volume would remain indefinitely on the counter. As it is, there are few boys who can read the book without wishing that his lot had been cast in Lexington in so happily exciting a time. The style of the book is rather diffuse and discursive, but the matter has a thrill in it. And the two boys in blue and buff uniforms on the cover are themselves fascinating. — Mr. Everett T. Tomlinson's second series of "Stories of the American Revolution" (Lee & Shepard) bears a more direct relation to history than most of these books. He has selected some of the less familiar heroic episodes in the war, and written them up in the form of fiction, with the sugar-coating which is considered necessary. They are pleasant enough to read, however, and some of them tell of the quiet, unapplauded deeds of heroism which are the most difficult of all. — The same author has written a story of Washington's campaign in New Jersey in 1778, under the title of "The Boys of Old Monmouth" (Houghton). Much responsibility is thrown upon its hero by his discovery that his own foster-father is working against the cause of the patriots, and his attempts to circumvent him bring many adventures. The battle of Monmouth is the climax of the book, and Lee's disobedience of orders a large part of the theme. — Still another book by Mr. Tomlinson relates to Burgoyne's invasion, and is called "Two Young Patriots"

(Wilde). It ends with the defeat of the British general; but though the author aims at truth in his descriptions, he altogether misses the vivid picturesqueness which would carry the situation home to us. — Miss Mary B. Sheldon's "One Thousand Men for a Christmas Present" (Estes) has a cover attractive enough to atone for its cumbersome title. It is a vivid little tale of the encampment near Trenton and the crossing of the Delaware, ending with the capture of the city and a thousand Hessian prisoners. — Mr. Charles Ledyard Norton's "A Soldier of the Legion" (Wilde) begins with the Revolution and makes its boy heroes witness the surrender at Yorktown. But it carries them far beyond that event, and describes their experience as pioneers in the great Northwest. The boys are William Henry Harrison, who became President, and Sergeant Bassett, his faithful attendant, who is supposed to write the book. — Two of these Revolutionary books make one conscious for the first time that girls were alive during that period. One's attention had been given so exclusively to boys that such a possibility was not recognized. It is with a pleased surprise, therefore, that one takes up "A Girl of '76" (Wilde), by Miss Amy E. Blanchard. The little heroine's interest in politics begins with the Boston tea-party, and though the book deals largely with more frivolous things than battles, the war is always in the background. The author tries, with some success, to show what a girl's life was at that time. There are plenty of people in the book, but there is not much life, and it drifts into sentimentality at the end, the usual course with books for girls. — The sentiment is handled much better in Margaret Sidney's "Little Maid of Concord Town" (Lothrop), but it is present nevertheless. Yet the story has a charm which brings it nearer to life and makes the love-affairs a bit more pardonable. It is full of action, but it has form, and the characters are simple and genuine.

Mr. Kirk Munroe has actually found a new subject in his tale of the American navy, called "In Pirate Waters" (Scribner). He places his hero in the squadron sent to the Mediterranean, in 1803, to subdue the Barbary pirates. The combination of the familiar and the foreign makes this a capital subject, and Mr. Munroe has a practised hand in the construction of a boy's book. The result is one of the liveliest and most entertaining historical stories of the year. — The war of 1812 is celebrated by Mr. James Otis, in "The Cruise of the Comet" (Estes). Mr. Otis has made a book out of the letters written by a boy, Stephen Burton, who was on board the privateer "Comet," which sailed from Baltimore in 1812. They are written in a simple and vigorous style, which is very effective. It would be a dull boy who would not be excited by Stephen's story of the British prisoners who managed to free themselves and tried to capture the ship. — It is to the Civil War that Captain Charles King gives his attention in "From School to Battlefield" (Lippincott), and he does it in a brisk and thoroughgoing fashion that must appeal to an energetic boy. The persons in his story have the air of being real boys, and they find some spirited adventure in General McClellan's army, where boys were evidently made useful. The book has the advantage of some clever pictures by Miss Violet Oakley. — Mr. Warren Lee Goss also devotes himself to the Civil War in "In the Navy; or, Father against Son" (Crowell), and focuses his story in the battle between the Monitor and the Merrimac. Most of the action takes place on the rivers of Virginia and North Carolina, which were

so useful to the blockade runners. — The enterprising spirit of Mr. Edward Stratemeyer, who inaugurates the "Old Glory Series" (Lee & Shepard) with a book called "Under Dewey at Manila," is much more commendable than his literary form. The story has no construction, the method of handling it is jerky and discursive, and the style is bad. Moreover, the point of view is sentimental and false, and unintentionally the story belittles both the Commodore and his victory. — It is by a stretch of the imagination, perhaps, that "Cowmen and Rustlers" (Coates), by Mr. Edward S. Ellis, is entered in the list of historical tales. Yet it is a story of the Wyoming cattle ranges in 1892, and no war is more important or more picturesque than the development of the great Northwest. The theme of this story is the struggle with the "rustlers," or cattle-thieves, who became powerful for a time in Wyoming. The talk is stilted and the incidents are exaggerated beyond the bounds of probability, yet it is a pretty good story nevertheless. Fame and fortune await the man who will write the truth about this life and write it with art.

America claims apparently the lion's share of the interest of her youth, yet this interest reaches out a little into the history of other lands, and it should certainly travel far enough to take in the admirable book edited by Mr. George Laurence Gomme, entitled "The Queen's Story Book" (Longmans). This volume contains dramatic tales of English monarchs, collected from romantic literature. Sir Walter Scott and Thackeray furnish a number of them, Daniel Defoe wrote one, and others are taken from Sir Charles Napier, Froissart, Thomas Love Peacock, and Mary Wolstonecraft Shelley. The result is just the kind of book to afford children vivid pictures of things it is well for them to know. Literature is just as good for a child as it is for a grown person, and twaddle is just as bad. This is a fact which cannot be repeated too often. And another, equally important, and ignored in the same unaccountable way, is that children like the real thing in literature better than they like the false. They are much more discriminating in matters of art than their elders fancy. Mr. Gomme's delightful book has an additional charm in the pictures by Mr. W. H. Robinson. — Mr. Charles W. Whistler has written a story about the first English fleet in "King Alfred's Viking" (Nelson). It is founded upon the life of Alfred written by his chaplain Asser, but it consists chiefly of an account of the adventures of the Norsemen who were given charge of the King's fleet. It is a good story, and (what is more unusual) it is well written. — One of the best books of the year gives part of the romantic story of the Black Prince. Mr. William O. Stoddard has put himself into the spirit of the thing, and he makes every right-minded boy long to follow that Red Dragon banner into the heart of the battle of Crécy. "With the Black Prince" (Appleton) should not be neglected. — Another well-written book, though one much less convincing, is Miss Ruth Hall's "In the Brave Days of Old" (Houghton). It carries us down to the time of James the First, and opens at the death-bed of Elizabeth. The little hero rides, with his guardian, to take the news of this dramatic ending to the new king in Scotland. But this is only the beginning of his adventures, which carry him finally with Hudson to America, and make him one of the first settlers of Manhattan. — We come down to Napoleon's time in Mr. Frank Cowper's "The Island of the English" (Macmillan), though the Emperor himself does not appear. The *émigrés* and their misfortunes are the

theme of the story, which is vividly told. It is dramatic, and handled in excellent fashion.—One of Mr. G. A. Henty's books, "Under Wellington's Command" (Scribner), deals with almost the same period. It is a story of the Peninsular War, in continuation of "With Moore in Corunna," and it takes up the history of Terence O'Connor at the battle of Salamanca.—Mr. Henty, still indefatigable, contributes two other books to the season's Christmas hilarity. One is a story of Hotspur and Glendower, called "Both Sides the Border" (Scribner), and it would be hard to find a more fascinating subject. It might be still pleasanter, though, to read about it in Shakespeare.—The third of this annual triumph relates to Napoleon's invasion of Egypt. "At Aboukir and Acre" (Scribner) gives the author a chance to glorify the English arms at the expense of an almost invincible conqueror. Mr. Henty's stories are too well known to need further description. He knows thoroughly well how to interest a boy in every page, and his style is spirited and good.—The last book of this group is a story of the Maccabees, written by Miss Charlotte M. Yonge, whose following is large. In "The Patriots of Palestine" (Thomas Whittaker) she tries to give an idea of the real career of Maccabeus and his brother Eleazer. It is an unfamiliar part of Jewish history, and if Miss Yonge cannot make it live for us, she can at least suggest it. But the names and something in the manner make it a bit heavy for children.

After so much serious literature, a little excursion into the land of fancy may be refreshing even to the big boys who outwardly scorn such frivolity. The picture books, the fairy tales, and the nursery rhymes make a rather interesting group this year. And artistically the honors are divided. In literature they go to "W. V.'s Golden Legend" (Dodd), and to the new edition, in one volume, of "The Invisible Playmate" and "W. V. Her Book" (Dodd), both by the same author, Mr. William Canton. The latter book was recognized, on its first appearance, as one of the most tender and lovely pictures of child-life that have ever been written. The "Golden Legend," with its admirable pictures by Mr. T. H. Robinson, would have interest for us if only because it was "W. V.'s." But in itself there is an exquisite beauty. It is made up of tales of the saints and martyrs, told as a poet might tell them to a child he loved. He makes these austere heroes more fascinating than fairies, more beautiful than princesses, and very human. Yet he is true to the spirit of the simple old legends, and the hidden significance of them becomes visible in his hands. We recognize the great truths in character, the great lessons in conduct, which underlie them. But these are never obtruded, and the first and last impression is of beauty.—In art, the honors are carried off conspicuously by "An Alphabet of Animals" (imported by Scribner), in which Mr. Carton Moore Park takes rank with the cleverest painters of animals. The weather-beaten nags which appear upon the cover are alone enough to prove his artistic skill, but they lead us into a land where the most strange and enchanting creatures become our familiar friends. There is nothing superficial in Mr. Park's knowledge of these animals; he knows them as Barge knew them, with an intense sympathy for their characteristic peculiarities and uglinesses. There is humor in many of his drawings, but it has a deep seriousness to support it. And this is all expressed in terms of art. It is a book that will delight children and collectors, and drive artists to despair.—Mr. Kemble's

humor in "Comical Coons" (Russell) is more obvious. He exaggerates his types as he does his situations, but he does it consistently, and his mules and little dogs are as funny as his pickaninnies. Occasionally he forces his mirth a little, and this book is less genuine than others he has given us. Yet his darkies are still irresistible.—Mr. Henry Bradford Simmons's "Jingle Jangle Rhyme Book" (Stokes) is pure farce. Once or twice only does it achieve real fun, but everywhere else the effort is painfully apparent. The pictures are printed in colors which would be good if only an artist had combined them. Crudity is evidently the intention. Mr. Simmons probably dare not be as artistic as he could.—Miss S. Rosamund Praeger continues some adventures begun last year in "Further Doings of the Three Bold Babes" (Longmans). By means of a gentle and obliging sea-serpent, which curls itself into a tubular bridge for their convenience, they are enabled to enter the kingdom of the Head-hoppers. It is a realm which very little people will find amusing.—For their benefit also was constructed "The Golliwogg at the Sea-Side" (Longmans), with pictures by Miss Florence K. Upton and verses by Miss Bertha Upton. No particular cleverness is wasted upon it, however, and the pictures of these jointed dolls are almost as wearisome as the rhymed narrative of their experience.—Mr. J. L. C. Booth's "Sporting Rhymes and Pictures" (Russell) is for older and wiser children. The rhymes are gay and spirited, and the pictures have a great deal of life in them. There is character enough and to spare in both men and horses, and the artist has a refreshing keen sense of humor.—We are all young again for an hour with "Jack the Giant Killer" (Macmillan), as he appears in the series of Mr. Hugh Thomson's illustrated fairy-books in paper covers. It is a good old-fashioned story with pictures of the right sort. These are just the kind of giants to give dreams to the old and nightmares to the young.—"Nursery Tales," (Russell) is a series of paper dolls, made ready to cut out from the pages. They illustrate "Mother Goose" rhymes.

A book of really delightful ballads is hard to find, but when one lights upon such a one as "Down Dursley Lane, and Other Ballads" (Century) it should kindle joy and merriment in the adults who read them and in the children who listen. Miss Virginia Woodward Cloud has a sense of humor which cannot leave one serious, and a sense of rhythm which makes her verses sing in the brain. So happy a combination could not fail to make a charming book, even without the assistance of Mr. Reginald Birch's clever and amusing pictures, in which we find a full appreciation of the delicacy of Miss Cloud's satirical character study.—The ingenuity of Mr. Andrew Lang has evolved a new kind of child's book: new because it is so old. He edits "The Nursery Rhyme Book" (Frederick Warne & Co.), with a rather whimsical preface explaining the historical origin of some of the verses. He groups the rhymes according to subject, but further than that he is wise enough not to edit them. All the dear old verses that we knew and loved in "Mother Goose" are here, and some others that are less familiar. With the capital drawings by Mr. L. Leslie Brooke the volume is a delightful one.—Charles and Mary Lamb's "Poetry for Children," now reprinted by the Macmillan Co., is an odd contrast to the modern child's verse. In comparison with Stevenson and William Canton, it is curiously dull and heavy and old-fashioned. Yet for the sake of the quaint and charming colored pictures by Miss Winifred Green, which embellish this

edition, it is possible that even hurried modern children will stop long enough to read some of the stiff old verses.

It is not inappropriate to head the list of fairy tales with "Stories from Dante" (Warne), for no one knew better than he the poetic value of such creatures of the imagination. Miss Norley Chester retells these stories from the Divine Comedy with clearness and simplicity. It is not an easy task to reduce such poems to terms of prose, and much is necessarily lost in the process. Yet Miss Chester is successful in making her book interesting to children, though she writes down to them a little too obviously; and it is a fine thing to stimulate their curiosity in regard to so great a poem. — Another useful and instructive book, which is at the same time nourishing to the imagination, is Zenaide A. Ragozin's version of "Siegfried and Beowulf" (Putnam). The author is one who knows her subject as a scholar, and has the skill and imagination to construct her stories admirably. Her style is terse and vivid, well adapted to interest the young in these dignified and thrilling tales. — Mr. Andrew Lang, not satisfied with having exhausted all the colors of the rainbow for his fairy-books, has this year wandered into the far East and selected and edited for children "The Arabian Nights Entertainments" (Longmans). Mr. Lang possesses a magician's wand to conjure up the kind of stories that children love, and this book will be irresistible to the imaginative, for whom the invisible world is the real one. Mr. Lang has shortened some of the stories and omitted those "only suitable for Arabs and old gentlemen." The translations are from Galland's version, and are well made. They are illustrated with many good pictures by Mr. Ford.

Mr. Ernest Seton Thompson's delightful book called "Wild Animals I have Known" (Scribner) cannot be classified easily. It has much of the character of fable, yet these sketches are accurate, and belong to history quite as legitimately as some other books devoted to the glorification of man. Mr. Thompson's long and scientific study of animals and their ways, together with his skill as a writer, enables him to give these biographies of certain intelligent animals with the precision of a scientist and the vividness of a novelist. The grim tragedy of Lobo the wolf fascinates the attention as securely as though he had been born a leader of men instead of a leader of beasts. And the dramatic intensity of the story of the pacing mustang and his suicidal leap for freedom has not been equalled in its kind outside of "The Jungle Book." Curiously enough, Mr. Thompson has illustrated his book as well as he has written it. There is as much artistic quality in the pictures as there is character, and the little sketches in the margins are delightful. — Mr. Thompson has also illustrated another book on natural history, which Mrs. Mabel Osgood Wright has prepared for youthful readers. A thread of lively and entertaining narrative binds together the series of animated sketches of the principal mammals of this continent, in her "Four-Footed Americans and their Kin" (Macmillan). The favorable impression created among all lovers of field and woodcraft by Mrs. Wright's "Citizen Bird" will insure a most cordial reception to this companion volume. Judged, however, upon its own merits, it deserves commendation for its accuracy and completeness, as well as for its fascinating style, and for the fund of information which it contains regarding the familiar, and many unfamiliar, animals of this country. It is an ideal book for children, and doubtless older folk will find in its pages much of interest to them about rats and muskrats, hares and rabbits, minks, martens, and ermines, caribou, moose,

and elk, dolphins and manatees, and bats, moles, and shrews. The book has been edited by Mr. Frank M. Chapman. The ethics of sport and the relations of animals to man and his ways are touched upon in a wholesome and sensible manner. — Much natural history is included, also, in Mr. Ernest Ingersoll's "Book of the Ocean" (Century), but it has still more physical geography. The plant and animal life of the ocean are made a kind of appendix to man's dealings with the sea. The book covers a wide range of interesting subjects, from waves and tides, and the building of ships, to naval battles, robbers of the sea, yachting and fishing. It is admirably written and copiously illustrated; the best kind of a book for a boy who loves the sea.

It is a whimsical assortment of impossibilities that one finds in Mr. Walter Douglas Campbell's "Beyond the Border" (Russell). The story of "Joke or No Joke," with the king's ludicrous pursuit of a forgotten jest, is funny for all of us. The thing moves with a rush, and cleverly leaves one stranded at the end. There is another story of a wise king who could not tell how many beans made five, and who ordered the omission of the letter P from the alphabet because he could not pronounce it, with melancholy consequences to his obedient subjects, whose food consisted largely of pumpkin porridge. Such vagaries form the basis of an amusing book, whose fun is too lively and spontaneous to seem forced. — There is less of gayety in Mr. Albert Bigelow Paine's "The Hollow Tree" (Russell), but there is a good deal of quiet humor. The stories of the coon, the possum, and the crow, who lived in the hollow tree, are told to the Little Lady in the House of Many Windows. And they are told very daintily and gracefully. It is the kind of thing that "Uncle Remus" has done supremely well, and it is a little hazardous for another to try the same experiment. Yet Mr. Paine's style is so good that his book can stand on its own merits. The pictures, by Mr. J. M. Condé, are delightful, sketchy, full of character, and amusingly satirical. They alone are worth the price of admission. — The same thing might be said for Miss Rosie M. M. Pitman's drawings for "The Magic Nuts" (Macmillan), though they are less artistic than her illustrations for "Undine" last year. Mrs. Molesworth writes the book, and her loquacity makes one wonder at her popularity. Yet the story of the little English girl who finds herself in the country of fairies when she goes to Germany, is rather pretty. It is one of those harmless inventions which do not tax the imagination of the writer or of the reader. — Much more ingenuity was required in the production of Mr. Clement Fozandie's "Through the Earth" (Century). The author seems to have followed Jules Verne and overtaken him. The construction of a tunnel through the earth for the transference of freight and passengers from Australia to New York is the basis of the plot; and it is ingenious enough to keep one excited over the developments. It is given the illusion of truth, also, and in spite of glaring impossibilities one is carried along by the apparent frankness of the narrative. — Mr. H. Escott-Inman's "The Owl King, and other Fairy Stories" (Warne) is a much more old-fashioned book. Here are no modern scientific problems, no exasperating machinery to go wrong at the critical moment. Here are, rather, bosky dells and sunlit meadows inhabited by fairies and pixies who are wise enough to thwart the wicked witch and make everything come out happily in the end. The talking flowers and elves and princesses are prettily described and will please the little people vastly.

LITERARY NOTES.

"An Epitome of Human Histology," by Dr. Arthur W. Weyse, is published by Messrs. Longmans, Green, & Co.

The J. B. Lippincott Co. publish a pretty reprint of Miss Burney's "Evelina," with illustrations by Mr. Arthur Rackham.

Messrs. Little, Brown, & Co. publish a new edition of "The Man without a Country," for which Dr. Hale has written a special introduction apropos of the late war with Spain.

Messrs. Charles Scribner's Sons publish "A Short History of England" and "A Short History of the United States," both by Miss Mary Platt Parmele, and both designed for elementary students.

A translation of "The Children's Crusade," by M. Marcel Schwob, with an introduction by Mr. Henry Copley Greene, is published in one of the prettiest of booklets by Messrs. Small, Maynard & Co.

"Hellenica," edited by Mr. Evelyn Abbott, has now, after eighteen years, gone into a second edition, in which, however, but few and slight changes from the original have been made. Messrs. Longmans, Green, & Co. are the publishers.

Messrs. R. F. Fenno & Co. publish a new edition of "John Jasper's Secret," which, as most readers have by this time probably forgotten, is the sequel to Dickens' "Edwin Drood," prepared by Charles Dickens the younger and Wilkie Collins.

Besides the editions of "Cyrano de Bergerac" recently reviewed by us, the Doubleday & McClure Co. have just put forth what they call an *édition de luxe* of Miss Gertrude Hall's translation. Half a dozen photographic illustrations are the added feature of this edition.

Mr. Edward Robeson Taylor's translation of the "Sonnets of José-Maria de Hérédia," published by Mr. William Duxey, has gone into a second edition, in which the translator has profited by the criticisms made upon the former edition, and made many changes for the better.

The Rev. Henry Van Dyke's study of "The Poetry of Tennyson" seems to have taken a permanent place (which it deserves) in our critical literature. The edition before us (for which a new preface has been written) is the tenth, and is published by Messrs. Charles Scribner's Sons.

Professor E. A. Grosvenor of Amherst has translated Duruy's "A General History of the World," revised it to date (with the addition of supplementary chapters), and published the work in a volume of nearly eight hundred pages, with many maps, through Messrs. T. Y. Crowell & Co.

"My Lady Sleeps" is the title of a small anthology made by Mrs. Katherine S. Page, and published by Messrs. L. C. Page & Co., Boston. The subject is the poetry of sleep, with subdivisions devoted to "dreams," "rest," and "bedtime songs." Titian's familiar head of the sleeping Venus appropriately adorns the cover of this pretty volume.

Theodore Sedgwick Fay, who died in Berlin on the twenty-fourth of November, was the oldest American man of letters. Born in 1807, he had reached the great age of ninety-one. He was associated with Willis and Morris in the editorship of the New York "Mirror," and afterwards became Secretary of Legation and

American Minister in Berlin. He lived in Berlin from his retirement in 1861 to his death. His published books were numerous, in fiction, poetry, travel, essays, and history, but "Norman Leslie" is the only one of them that became widely known, and the only one that now enjoys even a precarious life.

Mr. Stephen Dowell's "Thoughts and Words" is a collection of elegant extracts and favorite passages from the world's literature, done up into three volumes, bound in vellum, and almost sumptuous in their execution. The extracts are in several languages, and exhibit good, if somewhat capricious, taste. Messrs. Longmans, Green, & Co. are the publishers.

A sale of rare old English books will be held Dec. 12 and 13 at 186 Wabash Ave., Chicago, by Messrs. Williams, Barker & Severn. Among the gems of the collection may be mentioned a folio set of John Ogilvie's "America," 1671, David Robert's "Views of the Holy Land," with original plates, 1842, and Akin's "Memoirs of the Court of Queen Elizabeth," 1819.

The following text-books in science have recently been published: "Elementary Zoology" (Longmans), by Mr. Frank E. Beddard; "A Manual of Chemical Analysis" (Longmans), by Mr. G. S. Newth; "A Laboratory Manual of Physiological and Clinical Chemistry and Toxicology" (Lamson), by Dr. A. E. Austin and Mr. Isador H. Coriat; an "Elementary Botany" (Holt), by Mr. George F. Atkinson; and a "Psychology for Teachers" (Scribner), by Professor C. Lloyd Morgan.

The volume entitled "American Prose," and edited by Mr. George Rice Carpenter, is prepared upon the plan of Mr. Craik's "English Prose," and really provides that work with a supplementary volume. Twenty-five American authors, from Cotton Mather to Francis Parkman, are included, each having a brief critical essay by a competent authority. For example, Professor Norton writes of Lowell, Colonel Higginson of Thoreau, Mr. Howells of Curtis, and Mr. Fiske of Parkman. The work is well done, and a real want satisfactorily supplied.

The following text-books for teachers of English have been received: In the "Athenaeum Press" series (Giun), there are "Selections from the Poetical Works of William Cowper," edited by Dr. James O. Murray, and "Selections from the Poems of Robert Burns," edited by the late John G. Dow. The same publishers send us DeQuincy's "Revolt of the Tartars," edited by Dr. William E. Simonds. An edition of "Gray's English Poems," edited by Mr. D. C. Tobey, comes from the Cambridge University Press. Finally, Messrs. Henry Holt & Co. publish "Modern American Oratory," being seven representative orations, edited by Mr. Ralph Curtis Ringwalt.

Volume XII. of "Book-Prices Current," edited by Mr. J. H. Slater, comes to us with the London imprint of Mr. Elliot Stock. Beginning with this volume, the record is made to end with September, instead of with December, as hitherto. Since this volume includes the greater part of the Ashburnham sale, it is even thicker than usual, in spite of the fact that it covers considerably less than a full year. The number of lots catalogued is 33,763, and the total sum paid for them no less than £92,857, a higher average price than usual. The sales here reported are "the most important that have occupied the attention of the various auctioneers for at least ten years, while the prices realized have in many instances been phenomenal."

LIST OF NEW BOOKS.

[The following list, containing 140 titles, is made up of Holiday and Juvenile publications only, and includes all books in these departments received by THE DIAL to the present date not previously acknowledged.]

HOLIDAY GIFT BOOKS.

- Ave Roma Immortals: Studies from the Chronicles of Rome. By Francis Marion Crawford. In 2 vols., illus. in photogravure, etc., 12mo, gilt tops, uncut. Macmillan Co. \$6. net.
- Ships and Sailors: Being a Collection of Songs of the Sea, as Sung by the Men who Sail it. Edited and compiled by James Barnes; illus. in colors, etc., by Rufus F. Zogbaum. Large oblong 4to, pp. 124. F. A. Stokes Co. \$5.
- The House of the Seven Gables. By Nathaniel Hawthorne; illus. in photogravure by Maude and Genevieve Cowles. In 2 vols., 12mo, gilt tops. Houghton, Mifflin & Co. \$5.
- Selected Art Centres from "Truth": Three Collections of Drawings by W. Granville Smith, C. H. Johnson, A. de Thulstrup, and other leading American artists. Printed in colors. In 3 vols., each large folio. E. R. Herrick & Co. Per vol., \$5.
- The Beginnings of New England; or, The Puritan Theocracy in its Relation to Civil and Religious Liberty. By John Fiske. Illustrated edition; 8vo, gilt top. Houghton, Mifflin & Co. \$4.
- Tennyson: His Homes, his Friends, and his Work. By Elizabeth L. Cary. Illus. in photogravure, large 8vo, gilt top, uncut, pp. 312. G. P. Putnam's Sons. \$3.75.
- Philadelphia: The Place and the People. By Agnes Repplier; illus. by Ernest C. Peixotto. 12mo, gilt top, pp. 392. Macmillan Co. \$2.50.
- The Last of the Mohicans. By J. Fenimore Cooper; illus. in colors by H. M. Brock. In 2 vols., 12mo, gilt tops, uncut. Macmillan Co. \$5.
- The True Benjamin Franklin. By Sydney George Fisher. Illus., 8vo, gilt top, uncut, pp. 369. J. B. Lippincott Co. \$2.
- Where Ghosts Walk: The Haunts of Familiar Characters in History and Literature. By Marion Harland. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 305. G. P. Putnam's Sons. \$2.50.
- The Great Salt Lake Trail. By Col. Henry Inman and Colonel William F. Cody ("Buffalo Bill"); illus. in photogravure, etc., 8vo, pp. 529. Macmillan Co. \$3.50.
- In Nature's Image: Chapters on Pictorial Photography. By W. I. Lincoln Adams. Illus., large 8vo, gilt edges, pp. 114. Baker & Taylor Co. \$2.50.
- The Cathedrals of England. By Frederick W. Farrar. In 2 vols., illus., 8vo, gilt tops. Thomas Whitaker. \$5.
- Home Life in Colonial Days. By Alice Morse Earle. Illus. by photographs gathered by the author. 8vo, gilt top, uncut, pp. 470. Macmillan Co. \$2.50.
- Cranford. By Mrs. Gaskell; with Introduction by Anne Thackeray Ritchie; illus. in colors, etc., by Hugh Thomson. 12mo, gilt top, uncut, pp. 298. Macmillan Co. \$2.
- Rubaiyat of Omar Khayyam: Being the Five Versions of Fitzgerald's Rendering. Illus. in photogravure by E. H. Garrett and Gilbert James. 12mo, gilt top, uncut, pp. 282. L. C. Page & Co. \$2.
- Historic Towns of New England. Edited by Lyman P. Powell. Illus., 8vo, gilt top, uncut, pp. 599. G. P. Putnam's Sons. \$3.50.
- The Forest of Arden. By Hamilton Wright Mabie; illus. in photogravure, and decorated, by Will H. Low. 12mo, gilt top, uncut, pp. 124. Dodd, Mead & Co. \$2.
- Angels in Art. By Clara Erskine Clement. Illus. in photogravure, 12mo, gilt top, uncut, pp. 267. L. C. Page & Co. \$2.
- Love in Art. By Mary Knight Potter. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 260. L. C. Page & Co. \$2.
- Great Composers and their Work. By Louis C. Elson. Illus. in photogravure, etc., 16mo, gilt top, uncut, pp. 302. L. C. Page & Co. \$1.50.
- Famous Singers of To-day and Yesterday. By Henry C. Lahee. Illus. in photogravure, 16mo, gilt top, uncut, pp. 337. L. C. Page & Co. \$1.50.

- Do-Nothing Days. By Charles M. Skinner. Illus. in photogravure, 16mo, gilt top, uncut, pp. 219. J. B. Lippincott Co. \$1.50.
- Cartoons of Our War with Spain: A Collection of Drawings by Ch. Nelan. Oblong quarto. F. A. Stokes Co. \$2.
- Birds that Hunt and are Hunted: Life Histories of 170 Birds of Prey, Game Birds, and Waterfowl. By Neltje Blanchan; with Introduction by G. O. Shields (Coquina). Illus. in colors, large 8vo, uncut, pp. 359. Doubleday & McClure Co. \$2.
- John Hancock, his Book. By Abram English Brown. Illus., 12mo, gilt top, pp. 286. Lee & Shepard. \$2.
- Bird Gods. By Charles de Kay; with decorations by George Wharton Edwards. 12mo, gilt top, uncut, pp. 249. A. S. Barnes & Co. \$1.50 net.
- Selections from Coleridge. Edited by Andrew Lang; illus. by Patten Wilson. 12mo, gilt edges, pp. 247. Longmans, Green, & Co. \$1.25.
- Evalina. By Frances Burney; illus. by Arthur Rackham. 12mo, gilt top, pp. 417. J. B. Lippincott Co. \$1.25.
- Twenty Years After. By Alexandre Dumas; trans. from the latest French edition. In 2 vols., illus. in photogravure, etc., gilt tops. T. Y. Crowell & Co. \$2.50.
- Frontier Sketches: A Book of Drawings. By Frederic Remington. Large oblong 8vo, gilt edges. Werner Co. \$2.
- The Ingoldsby Legends; or, Mirth and Marvels. By Thomas Ingoldsby, Esq.; illus. in colors, etc., by Arthur Rackham. 12mo, gilt top, uncut, pp. 637. Macmillan Co. \$2.25.
- Along the Bosphorus, and Other Sketches. By Susan E. Wallace (Mrs. Lew Wallace). Illus. in monogravure, etc., 12mo, gilt top, uncut, pp. 383. Rand, McNally & Co. \$1.50.
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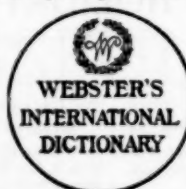
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